# JUNG'S

## SEMINAR ON NIETZSCHE'S *ZARATHUSTRA*

ABRIDGED EDITION

Edited and abridged by
James L. Jarrett

BOLLINGEN SERIES XCIX

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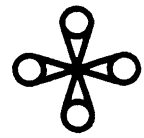

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# CONTENTS


| | |
|---|---|
| FOREWORD | vii |
| INTRODUCTION | xi |
| ACKNOWLEDGMENTS | xxiii |
| A NOTE ON THE TEXT | xxiv |
| MEMBERS OF THE SEMINAR | xxv |
| LIST OF BIBLIOGRAPHIC ABBREVIATIONS | xxvii |

SPRING TERM: MAY/JUNE 1934

| | | |
|---|---|---|
| Lecture I: | 2 May 1934 | 3 |
| Lecture II: | 9 May 1934 | 21 |
| Lecture III: | 16 May 1934 | 33 |
| Lecture IV: | 23 May 1934 | 39 |
| Lecture VI: | 13 June 1934 | 50 |
| Lecture VII: | 20 June 1934 | 56 |
| Lecture VIII: | 27 June 1934 | 67 |

AUTUMN TERM: OCTOBER/DECEMBER 1934

| | | |
|---|---|---|
| Lecture I: | 10 October 1934 | 81 |

WINTER TERM: JANUARY/MARCH 1935

| | | |
|---|---|---|
| Lecture II: | 30 January 1935 | 91 |
| Lecture IV: | 13 February 1935 | 101 |
| Lecture V: | 20 February 1935 | 107 |
| Lecture VI: | 27 February 1935 | 124 |

SPRING TERM: MAY/JUNE 1935

| | | |
|---|---|---|
| Lecture III: | 22 May 1935 | 139 |
| Lecture VIII: | 26 June 1935 | 143 |

AUTUMN TERM: OCTOBER/DECEMBER 1935

| | | |
|---|---|---|
| Lecture I: | 16 October 1935 | 155 |
| Lecture II: | 23 October 1935 | 163 |
| Lecture III: | 30 October 1935 | 170 |
| Lecture VII: | 27 November 1935 | 172 |
| Lecture IX: | 11 December 1935 | 174 |

WINTER TERM: JANUARY/MARCH 1936

| | | |
|---|---|---|
| Lecture I: | 22 January 1936 | 179 |
| Lecture II: | 29 January 1936 | 182 |
| Lecture III: | 5 February 1936 | 187 |
| Lecture IV: | 12 February 1936 | 201 |
| Lecture V: | 19 February 1936 | 205 |

SPRING TERM: MAY/JUNE 1936

| | | |
|---|---|---|
| Lecture II: | 13 May 1936 | 213 |
| Lecture III: | 20 May 1936 | 228 |
| Lecture IV: | 27 May 1936 | 234 |
| Lecture V: | 3 June 1936 | 237 |
| Lecture VIII: | 24 June 1936 | 245 |

SPRING TERM: MAY/JUNE 1937

| | | |
|---|---|---|
| Lecture I: | 5 May 1937 | 257 |
| Lecture III: | 19 May 1937 | 270 |
| Lecture VI: | 9 June 1937 | 275 |
| Lecture VII: | 16 June 1937 | 286 |
| Lecture IX: | 30 June 1937 | 289 |

SPRING TERM: MAY/JUNE 1938

| | | |
|---|---|---|
| Lecture I: | 4 May 1938 | 303 |
| Lecture III: | 18 May 1938 | 310 |

AUTUMN TERM: OCTOBER/DECEMBER 1938

| | | |
|---|---|---|
| Lecture I: | 19 October 1938 | 321 |
| Lecture II: | 26 October 1938 | 329 |
| Lecture VI: | 7 December 1938 | 337 |

WINTER TERM: JANUARY/FEBRUARY 1939

| | | |
|---|---|---|
| Lecture I: | 18 January 1939 | 345 |
| Lecture II: | 25 January 1939 | 351 |
| Lecture III: | 1 February 1939 | 358 |
| Lecture V: | 15 February 1939 | 369 |

INDEX 377

# FOREWORD

"Seminar": from the Latin for a seed plot or nursery, where plants are started, afterwards to be transplanted in the hope that they will flourish. German nineteenth-century universities appropriated the word for a selected group of advanced students engaged in special study and research under the guidance of a professor. Likewise at Alemannic Swiss universities—and thus at the University of Basel, which in 1900 graduated an aspiring physician, Carl Gustav Jung.

Embarking on his chosen career in psychiatry, Jung had not proposed to teach, but he discovered that his patients, eventually his analysands, wanted to learn. He began to use the seminar, the "seed plot," as a teaching method as early as 1912, and he continued to employ it as late as 1941. In the summer of 1912, Jung was giving lectures on psychoanalysis at the University of Zurich. One analysand who attended was an American woman, Fanny Bowditch, who because of a "nervous disorder" had been referred to Jung by a family friend, James Jackson Putnam, M.D., who had come to psychoanalysis early on. Fanny's notebook for the lectures carried the title "Seminar"; another notebook shows that the seminars continued in 1916 at least. During the following years of the Great War, Jung was on army duty as a medical officer and not often in Zurich, and the seminars paused.

After the war, Jung was able to travel abroad, and he accepted invitations to lecture in England, where his school of depth psychology was gaining a following. In 1920, a group of disciples arranged for Jung to lead a seminar at Sennen Cove, on the tip of Cornwall. The subject was the contents of an obscure little book about the dreams of an Englishman, one Peter Blobbs. There is no record of what Jung said. Another Cornwall seminar, on "Human Relationships in Relation to the Process of Individuation," took place in the summer of 1923 at Polzeath. Two analysts from New York, Kristine Mann and Esther Harding, took longhand notes, and an unpublished typescript survives. In 1925 the British Jungians organized another summer seminar, on "Dreams and Symbolism," at Swanage, in southern England. It began on July 25th, the day before Jung's fiftieth birthday. Again, a typescript of longhand notes survives, still unpublished.

Immediately preceding the Swanage seminar, Jung had given the first of his "formal" English seminars, in Zurich, from March 23 to July 6th. Known merely by the title *Analytical Psychology,** it surveys the de-

velopment of Jung's thought from 1896 to the break with Freud, in 1912, expounds the precepts of his system, and analyzes the symbolism in Rider Haggard's *She* and other novels.

In 1928, Jung embarked on the two-year *Dream Analysis** seminar, beginning an almost unbroken series of his "nurseries" or "seed plots." Next, from 1930 to 1934, was *Interpretation of Visions,** based on "active imagination" paintings by an American woman patient; that seminar was put on hold in spring 1932 for a brief seminar on *The Kundalini Yoga.** From 1934 to 1939, the subject was *Nietzsche's "Zarathustra,"** which was several times interrupted by lecture trips to England, the United States, and India.

As a general rule, each seminar met on Wednesday morning in the Zurich Psychological Club. No fee was paid, other than a small assessment for tea, served during a break. Jung's permission to attend was requisite, and members had to be, or to have been, in analysis with Jung or another Jungian analyst (a rule sometimes waived). A shorthand record of Jung's remarks and those of members was taken down, at first by members of the seminar and later by a stenographer employed by Mary Foote, a silent participant, who became editor and private publisher of the mimeographed transcripts. These could be read, and purchased, only by those qualified by analysis and an analyst's approval. Jung was not expected to contribute; he got free copies. When reprints were required, pupils and friends of Jung, including Mary and Paul Mellon, helped with expenses.

To reach a larger (and Swiss) audience, in 1933 Jung opened public lectures in German in an auditorium at the Federal Technical Institute (the "ETH"), in Zurich, on the theme "Modern Psychology." These were transcribed in shorthand and eventually issued in German and English editions for qualified readers, in the same way as the seminars. The topics, off and on until 1941, were Eastern texts, the process of individuation, St. Ignatius of Loyola's thought, alchemy, and psychological types; also, in a separate sequence, children's dreams.*

The readership of the seminars and ETH lectures, according to a warning included in each, was restricted to "private use," and the text could not be "quoted for publication without Professor Jung's written permission." In 1956, however, in response to the advice of the editors of the *Collected Works* and other Jungian scholars, he agreed to the publication of the Seminar Notes as an appendix to the *Works.* Not until well after Jung's death (1961) was the editing and publication undertaken, apart from the *Works,* edited and annotated in accordance with his wishes. The first volume to appear, in 1984, was *Dream Analysis.* The titles marked above with an asterisk have been or will be published.

The *Visions* and *Zarathustra* seminars run each to some forty sessions and nearly 1,500 book pages. Accordingly, an abridgement of the latter has been made by its editor, James L. Jarrett, a scholar of Nietzsche and of analytical psychology.

William McGuire

# INTRODUCTION

In the Spring of 1934, Dr. C. G. Jung brought to a conclusion a seminar at the Zürich Psychological Club which had been running since October 1930. The subject matter with which Jung and his students—practicing analysts, those training to be analysts, and selected analysands—had engaged themselves was visions, more especially the remarkable painted visions of an American woman, Christiana Morgan. As this final term drew to a close, the question arose as to what the next seminar should center upon, for by now the importance—almost the necessity—of such a lecture/discussion series was well established. Before Visions, there had been the Dreams Seminar, and so on back to 1923—perhaps even earlier—when Jung started this kind of teaching for a very particular audience. In 1934 the group apparently had little hesitation in deciding upon Nietzsche as their new topic, and more particularly Nietzsche's strange and wonderful *Thus Spake Zarathustra.* And so it was that when the group, some of whom had dropped out and been replaced by others, convened in May, it was to hear their mentor's warning that they all had an uphill and rocky path before them, for not only was Nietzsche's mind highly convoluted and devious, but his *Zarathustra* particularly so, with a style invented for this very purpose—whatever *that* was! But nothing daunted, they set to, and as in previous seminars, the excitement grew as their leader (who loved mountains) began to ready them for a journey that was destined to end before its natural culmination, drowned out by the alarms of war as the fateful summer of 1939 approached.

By this time another feature of the seminars was also familiar: the recording of the lectures and discussions. A professional secretary had been engaged to take notes, which in turn were edited by Mary Foote with the help of various members of the group, virtually all of whom were taking their own notes. Bound multigraphed copies of these notes were then made available to the participants, and to others associated with Analytical Psychology, but each "volume" bore a warning that the report was intended for the exclusive use of "members of the Seminar with the understanding that it is not to be loaned and that no part of it is to be copied or quoted for publication without Prof. Jung's written permission."

An important reason for this restriction was undoubtedly Jung's not having edited the notes, at least not beyond giving a quick run-through

and answers to questions Miss Foote had, perhaps about a proper name not caught by the secretary. But for all the explicit prohibition, copies *were* made, and the multigraphed copies began to appear in cities all over the world, especially where C. G. Jung Institutes were established, for the word got out that here was something special—indeed, unique. For those who had never been present at a lecture, these typescripts afforded an opportunity to get acquainted with *Professor* Jung, speaking extemporaneously and with considerable informality, fielding questions and observations (by persons who were in most instances themselves highly intelligent and knowledgeable students of human nature), not worrying if the discussion meandered some distance from the main path, offering suggestions for further reading, alluding to contemporary political and economic happenings, telling jokes. In 1957 Jung gave permission for "going public," and the appearance in 1984 of *Dream Analysis,* edited by William McGuire, inaugurated a project to publish most of Jung's seminar notes.[1]

Jung's recommendation to the Seminar of the Nietzsche text would have been no surprise to those who knew him well. Already in his early works, Jung had discussed Nietzsche, and most of his associates must have heard him attest to the importance this German philosopher-poet-psychologist had had for his own intellectual coming-of-age. In the chapter "Student Days" of his autobiography, *Memories, Dreams, Reflections,* we read Jung's account of how in medical school, he'd had to curtail his philosophical readings:

> The clinical semesters that followed kept me so busy that scarcely any time remained for my forays into outlying fields. I was able to study Kant only on Sundays. I also read Eduard von Hartmann [famous then for his *Philosophy of the Unconscious*] assiduously. Nietzsche had been on my program for some time, but I hesitated to begin reading him because I felt I was insufficiently prepared.[2] At that time he was much discussed, mostly in adverse terms, by the allegedly competent philosophy students, from which I was able to deduce the hostility he aroused in the higher echelons. The supreme authority, of course, was Jakob Burckhardt, whose various critical comments on Nietzsche were bandied about. Moreover, there were some persons at the university who had known

[1] For a fuller account of the history of the seminars, see Mr. McGuire's Introduction in *Dream Sem.*

[2] Presumably Jung means *studying* instead of *reading,* for by the summer of 1898 (when he turned 23) he was quoting Nietzsche extensively in a lecture to his medical fraternity. See *The Zofingia Lectures* (Princeton, B.S. XX: A, 1938).

> Nietzsche personally and were able to retail all sorts of unflattering tidbits about him. (p. 101/105)

All of this whetted Jung's appetite, and yet he "was held back by a secret fear that I might perhaps be like him" (p. 102/105). Still, curiosity got the better of him and he plunged with enthusiasm into the early collection of essays called *Thoughts Out of Season* (or *Untimely Meditations*) and then on to *Zarathustra*, which "like Goethe's *Faust*, was a tremendous experience for me." Yet there remained the feeling that this was very dangerous territory, from which he retreated to the safer ground of empirical studies.

Medical school completed, he had gone to Zürich's Burghöltzli Hospital as resident psychiatrist. Then came the historic meeting with Freud. Jung must have been surprised at this well-read man's admission that he had never read Nietzsche. Indeed this seems to have planted in the younger man's mind the seed of suspicion, one that grew into a later conviction, that Freud's heavy emphasis upon eros and his neglect of the power drive could be better stated as "Freud versus Nietzsche" than as "Freud versus Adler" (*MDR*, p. 153/150).

After the break with Freud in 1913 and during the enforced isolation of the war years, Jung began a closer reading of *Beyond Good and Evil*, *The Gay Science*, *Genealogy of Morals*, and of course *Zarathustra*. Now he was even more strongly impressed with how powerfully Nietzsche's case illustrated his own growing understanding that one's most basic beliefs have their roots in personality and in turn one can discover much about an author's own personality from his writings. In *Psychological Types* (1921) he recognized Nietzsche as a highly introverted intuitive, with a strongly developed thinking function, but with serious weaknesses in sensation and feeling. In contrast to the intellectualistic Bergson, Jung wrote,

> Nietzsche made far greater use of the intuitive source and in so doing freed himself from the body of the intellect in shaping his philosophical ideas. . . . If one can speak of an intuitive method at all, *Zarathustra* is in my view the best example of it, and at the same time a vivid illustration of how the problem can be grasped in a non-intellectual and yet philosophical way. (CW 6, par. 540)

Schopenhauer and Kant, the other two great philosophical influences on Jung, were both thinking types—a function that comes out strongly in Nietzsche too in his more aphoristic writings—but here at last was a philosopher whose interests were more psychological than metaphysical, and who was constantly in search of a world-view that

would guide and enrich life and not, as in Schopenhauer's case, simply intone the inevitability of frustration. And yet, Jung came to think, nobody illustrates better than Nietzsche the necessity not to take at face value what a philosopher or psychologist says and writes, but to examine the words in the context of the quality of his life as lived.

> We must look very critically at the life of one who taught such a yea-saying, in order to examine the effects of this teaching on the teacher's own life. When we scrutinize his life with this aim in view we are bound to admit that Nietzsche lived beyond instinct, in the lofty heights of heroic sublimity—heights that he could maintain only with the help of the most meticulous diet, a carefully selected climate, and many aids to sleep—until the tension shattered his brain. He talked of yea-saying and lived the nay. His loathing for man, for the human animal that lived by instinct, was too great. Despite everything, he could not swallow the toad he so often dreamed of and which he feared had to be swallowed. The roaring of the Zarathustrian lion drove back into the cavern of the unconscious all the "higher" men who were clamouring to live. Hence his life does not convince us of his teaching. For the "higher man" wants to be able to sleep without chloral, to live in Naumburg and Basel despite the "fogs and shadows." He desires wife and offspring, standing and esteem among the herd, innumerable commonplace realities, and not least those of the Philistine. Nietzsche failed to live this instinct, the animal urge to life. For all his greatness and importance, Nietzsche's was a pathological personality. (CW 7, par. 37)

As will be apparent from the lectures below, Jung believed that Nietzsche's psychosis announced itself long before the break in 1889, and the neurosis, he was sure, was there all along. About a mental illness, Jung had no romantic illusions. A creative person is not creative, or more creative, because of neurosis—quite the contrary. Against Freud, he maintained with firmness that "art is not a morbidity." At the same time, Jung recognized that "a person must pay dearly for the divine gift of creative fire" (CW 15, par. 158). This is especially true of the kind of artist he called "visionary," those with startling prescience, like Goethe and Joyce—and certainly this strange, lonely, ailing, productive genius that was Nietzsche.

Jung saw in Nietzsche one who had greatly assisted in the nineteenth-century discovery of the unconscious, thus constituting an exception to Freud's complaint that philosophers pay attention only to the purely mental side of life. But Freud was unwilling to read

*Zarathustra,* even though he sensed the ways in which Nietzsche had anticipated some of his own ideas, for fear that he be unduly influenced by ideas that were merely speculative rather than grounded in empirical practice. Jung on the other hand was always delighted to discover anticipators of any sort: they seemed somehow to contribute an advance confirmation of his own expression of what he took to be archetypally grounded ideas.

This present volume appears at a time when Nietzsche's reputation has reached a new height. In his own short lifetime—he had a little over fifteen years of mature, creative work before his breakdown in 1889—he was one more gossiped about or ignored than taken seriously. Many of his writings he had to publish out of his own slender resources. Only right at the last was he beginning to be recognized by a few important people outside the narrow circle of his acquaintances: August Strindberg, Georg Brandes, Hippolyte Taine. Yet his mental collapse made it all too easy to dismiss his ideas as brilliant but—mad. Even as late as 1925, a popular history of philosophy textbook in America made no mention of Nietzsche in the march of nineteenth-century ideas; yet without always being acknowledged, Nietzsche had a notable effect on twentieth-century writers: Thomas Mann, Shaw, Lawrence, Remy de Gourmont, Heidegger, Jaspers—the list could go on and on. A hundred years after his birth, Nietzsche was to be recognized as a major thinker—and, more generally, writer.

The brilliance of his mind must have been apparent from early along. Once he found his academic specialization, classical philology, at Bonn and then Leipzig, he was recognized by his teachers and fellow students to be destined for high achievement, as is evident by his appointment to the University of Basel at the age of 24 with promotion to a full professorship a year later. Yet his first sizable work, the original *The Birth of Tragedy from the Spirit of Music,* was a disappointment to those who expected him to follow the lines of conventional scholarship. Here it was that Nietzsche established his identity with Dionysos, even though he balanced this god of music and darkness with Apollo, the patron of Greek sculpture, form, light. As a young man he was the faithful follower of Schopenhauer, and when he met Wagner, he found, as he thought, a living exemplar of the philosopher who taught that in music and the contemplation of the Eternal Ideas lay the only escape from the wheel of will to which we are all so miserably strapped. Both of these heroes were celebrated in his *Untimely Essays,* but it was not long before his idols began to tarnish. Schopenhauer, he came to think, was right in the importance that he attached to Will, but

wrong in not celebrating it in the form of Will to Power—by which Nietzsche meant especially the power of creative genius, grounded in the severest discipline. ("All creators are hard" was one way he put it.) Wagner he counted one of the greatest exemplars of artistic creativity, but unfortunately (Nietzsche came to think), there was in him a streak of decadence, a softness, a romantic weakness, even a sentimental nostalgia for Christianity: consider *Parsifal*!

Jung was to see in Nietzsche's radical shifts of judgment what he called (taking the word from Heraclitus) *enantiodromia*, a pendulum swing from one judgment or belief to its opposite. He even cites as an example Nietzsche's "deification and subsequent hatred of Wagner" (CW 6, par. 709). Nietzsche showed himself to be a fine teacher at Basel, but in only a few years the teaching duties proved too onerous for his delicately balanced organism. He had to take a leave, and not long after, to petition for a remarkably early retirement. The rest of his life he lived on a modest pension, enough to supply him board and room, pen and ink, and train tickets to carry him from Basel to Turin to Genoa to Nice to Venice, continually on the move in search of the right climate, which with a new diet, was ever his hope for relief from his miseries—blinding headache, indigestion, failing eyes, dizzy spells, insomnia, etc.—which were to be his lifelong lot. Worst of all was the loneliness. But as he became more and more the yea-sayer, he saw his loneliness and even his sickness as essential to the creative tasks he had set for himself; as he wrote, late in his conscious life, to Georg Brandes, "My illness has been my greatest boon: it unblocked me, it gave me the courage to be myself." And *Zarathustra*, he called "a dithyramb to solitude."

Although he was to go on to write the works reckoned by philosophers as his masterpieces—*The Genealogy of Morals, Beyond Good and Evil, Twilight of the Idols, The Anti-Christ, The Gay Science*—he always reckoned *Zarathustra* his greatest achievement, and it remains the favorite of most people who read Nietzsche at all. Composed, as he liked to say, six thousand feet beyond good and evil, if ever there was a work written out of inspiration, this is it. Each of the first three parts (which is as far as Jung's seminar ever got) was written in about ten days, and for all of the work's poetic style, it is quintessential Nietzsche.[3] Here is the emergence of the self-announced immoralist, here is the will to power, here the eternal recurrence of the same, the death of god, and the overman.

[3] The first two parts of *Zarathustra* appeared in 1883, the third in 1884, and the fourth, which gave Nietzsche more trouble, appeared in a privately printed edition of a mere forty copies in 1885.

In the semi-legendary Persian prophet Zarathustra, he found his spokesman for the necessity of a complete reversal of mankind's attitudes, beliefs, and aspirations.[4] Everything that has been revered—especially by Christians—was to be denounced and abandoned, and that which had been reviled was to be embraced and practiced. In what he called the "transvaluation of all values," he celebrated not amoralism but what the western tradition has called immoralism and immorality. In renouncing the antithesis of good and evil, he embraced the opposition of good and bad.

> What is good? Everything that heightens the feeling of power in man, the will to power, power itself. What is bad? Everything that is born of weakness.

This particular formulation came later, but the sentiment, the idea, is already in *Zarathustra.*

Although he prided himself on having "unlearned self-pity," it would have required an overman (which Nietzsche made no claim to be) not to be devastated by the silence that greeted what he knew to be a major work. (In 1876 he reported that each part had sold sixty or seventy copies!) To compensate for the neglect of others, he found it necessary, it seems, to make ever stronger claims for himself: "the foremost mind of the century" was the way he put it four months before his collapse. But also, "With this Z*[arathustra]* I have brought the German language to a state of perfection." Not Nietzsche at his most endearing, but the number who today find the boasts *not* ill-founded is impressive. Yet he had to settle for a self-assurance that his time would come: "Some people are born posthumously." And no doubt that would mean interpreters. Here was another source of anxiety: almost better—maybe even really better—to be ignored than misunderstood. "If you should ever come around to writing about me," he wrote to his friend Carl Fuchs (who was indeed tempted to do so),

> . . . be sensible enough—as nobody has been till now—to characterize me, to "describe"—but not to "evaluate." . . . I have never been characterized, either as a *psychologist* or as a *writer* (including *poet*), or as the inventor of a new kind of pessimism (a Dionysian pessimism born of strength, which takes pleasure in seizing the problem of existence by the horns), or as an *Immoralist* (the highest form, till now, of "intellectual rectitude," which is permitted to

[4] Nietzsche was later to say to a friend that perhaps his title should have been *The Temptation of Zarathustra,* very possibly thinking of Jesus' temptation in the wilderness.

> treat morality as illusion, having itself become *instinct* and *inevitability*).

Many have indeed characterized and described Nietzsche, but few have minded his plea not to evaluate. Certainly Jung's whole bent as a psychotherapist was to look beyond the words by which men and women pronounce their truths and exalt their ideals to other signs of the quality of life being led.

When Jung began his *Zarathustra* seminar, Nietzsche, dead a third of a century, was becoming famous. Many biographies had been written, including one by Nietzsche's own sister. His philosophical acumen was being increasingly recognized, interpreted, and taught. His mastery of the German language was receiving ever greater recognition. Even his own claims to being a psychologist (than which he could imagine no greater calling) were receiving grudging recognition, at least by those in the traditions of Depth Psychology. But there was also the alarming spectacle of Nietzsche's being trumpeted as a prophet for National Socialism. Jung knew this claim to be based on a complete misunderstanding: consider Nietzsche's contempt for nearly everything German, his hatred of anti-Semitism, his exposure of "the neurosis called Nationalism." Or this:

> As soon as war breaks out anywhere, there also breaks out precisely among the noblest people a pleasure that, to be sure, is kept secret . . . ; war offers them a detour to suicide, but a detour with a good conscience.

All the same, there were bound to be those who would jump to the conclusion that lectures on Nietzsche were a kind of attempt to give the Nazis an intellectual justification. Perhaps even more dangerous were those Nazi sympathizers in Switzerland and elsewhere who might claim as allies any student of Nietzsche.

It is perhaps not easy for those distanced from the intensity of political and economic feelings in the thirties, to understand that even this little seminar, devoted to psychological analysis, was not exempt—who was?—from the growing sense of the inevitability of a dreadful war, with the outcome uncertain—for perhaps it *was* to be Deutschland (in its new guise) "Über Alles." These seminar notes evidence over and again an uneasy awareness even in this protected environment of the violence abroad in Europe. Certainly Jung was intensely conscious of the importance of *Zarathustra* as a foreshadowing of the cataclysm about to overtake Europe and the world. Late in the seminar he said, "Perhaps I am the only one who takes the trouble to go so much into

the detail of *Zarathustra*—far too much, some people may think. So nobody actually realizes to what extent he was connected with the unconscious and therefore with the fate of Europe in general."

For all the tension of the times, Jung was busy as ever. In addition to this seminar, he was conducting another in German on children's dreams. He was traveling: to London to deliver the Tavistock Lectures; to Yale University to deliver the Terry Lectures, *The Psychology of Religion*; and to India, where he was awarded three honorary doctorates. And he was writing, of course: "A Review of the Complex Theory," "Archetypes of the Collective Unconscious," "Individual Dream Symbolism in Relation to Alchemy," "What is Psychotherapy?" "The Practical Use of Dream Analysis," "The Development of Personality," "Yoga and the West"—to mention only some of his publications dating from this time. He had a large clinical practice. There was his annual Swiss military duty to perform. He was *paterfamilias* to a large household. Besides a running correspondence with many friends, he was generous in answering queries and prayers for advice from strangers who wrote him from all parts of the world. Yet year after year Jung continued as a teacher, particularly in this format that had established itself over the years: the group of twenty-five or thirty carefully selected persons, with a strong central core of veterans, who would hear the lectures and participate in the discussion on those magical Wednesday mornings. Yet in these troubled times, there were those who would raise a question about whether to continue the *Zarathustra* seminar: wouldn't it be better and not so distressingly charged to move to a quieter subject, say Goethe's Fairy Tales? But a vote came out in favor of continuing with *Zarathustra*, and so Jung went on to wrestle and dance with the immensely complex psyche of Nietzsche.

The written confrontation of giants in intellectual history is always fascinating and often exceedingly illuminating: Plato and Socrates, Aristotle and Plato, Aquinas and Aristotle, and so on down to more recent times: Hegel and Marx, Nietzsche and Schopenhauer, Jung and Freud. Interestingly, Nietzsche seems to have had a particularly magnetic quality for some of the finest intellects of the twentieth century: thus both Karl Jaspers and Martin Heidegger wrote voluminously on this most provocative of thinkers. And then—now—Jung and Nietzsche.

Always in these confrontations of peers there are affinities—otherwise, why bother? Listen to Aristotle say, "We Platonists." And for a time, Jung said, "We Freudians." Jung could *not* have said, "We Nietzscheans," yet he shared much with Nietzsche. Both were haunted by Christianity. Alike, they were elitists—not on trivial grounds of

wealth, family, class, race, but with respect to intelligence, understanding, and consciousness. For Nietzsche, who self-consciously addressed his works to "the very few," the great distinction was between the slave morality of accommodation, appeasement, mercy, forgiveness, turning the other cheek, *and* the morality of the masters, the overmen. Jung, too, often said that in terms of their conscious development, most people have not got beyond the Middle Ages and thus, perhaps, should be left slumbering in their family parlors and church pews. For both Jung and Nietzsche, the road to individuation—to use Jung's term—is lonely and rough, especially if there is a widespread lack of understanding of, even of belligerence toward, the mission. Thus, at times, each had a sense of being, as Nietzsche put it, posthumous.

Alike they were contemptuous of hedonism, the philosophy of comfort, pleasure, satisfaction. Both—though neither would have put it this way—were in the existentialist tradition of belief that without conflict and suffering, consciousness is doomed to stagnation and regression. Both sought, instead, for a philosophy and psychology (if they would admit a difference between the two) whose test is simply but richly this: does it conduce to a life rich in fulfilment, attainment, even transcendence to a realm of integration beyond what is reachable from the comfortable couches of everydayness. Theirs, alike, was a philosophy of darkness, no less than light, a celebration of the Dionysian spirit wherein is found the scariness of the unconscious with its alarming dreams which are yet the great source of human creativity. Both deplored and regretted—yet acknowledged the prevalence of—what Nietzsche called "the diminished personality" with its cautiously expurgated conception of what is real and important. They agreed that no one's intellectual or artistic achievement can be understood or fairly assessed without regard for the whole self of the creator. Thus, listen to Jung's applause for Nietzsche's claim: "I have always written my works with my whole body and life"—this in contesting any such thing as a merely intellectual problem. Both were, in Jung's terms, highly developed in intuition and thinking; both were introverts. Both acknowledged their debt to Heraclitus, Goethe, Schopenhauer, and Dostoevsky. Jung would have rejoiced in Nietzsche's equating greatness in a man with his "comprehensiveness, and multiplicity, his wholeness in manifoldness—how much and how many things a person could bear and take upon himself, how far a person could extend his responsibility." Nietzsche anticipated Jung as to the part of the psyche that is an *it* (Freud's *id*), something that dreams, anticipates, thinks, but is below the level of the subject-ego. And what must have been the astonishment on the part of the inventor of Archetypal Psychology when he

encountered Nietzsche's praise of Siegfried: "A marvelously accurate, archetypal youth." Or better yet, of the *Ring*: "A tremendous system of thought without the conceptual forms of thought"—an extraordinary description of the archetype. Their important differences will come out, as never before, in the long commentary that lies ahead in this book, but two important disagreements between these thinkers may be mentioned here. The first is that for the one, the aesthetic dimension of life was of primary importance, for the other, the religious. It is no accident that the one overwhelmingly important friendship in Nietzsche's life was with a musician—indeed a musician whose great ambition was to make his operas (or as he preferred to say, "music dramas") transcend the trivialities of public entertainment, to become grand syntheses of music, literature, visual design, dance, mythology, and philosophy. Nietzsche wholly agreed with the aspiration, and if he became disillusioned with the all-too-human Wagner, it was because Wagner finally also wanted to include religion—worst of all, Christianity. Like Nietzsche, Jung was a pastor's son and both can be easily seen as in revolt against the pieties of their early households. Still Jung, unlike Nietzsche, saw in the various religions of the world an inescapable and often profound attempt to symbolize man's eternal quest for meaning. Against Nietzsche (and Freud) Jung believed that the great world religions represent brave attempts to grasp the nature of the soul and the possibilities—albeit dreadfully remote—of salvation. Thus, to neglect the profound questions of the origins and destinies of human consciousness is as self-defeating as neglecting dream and myth.

If Aeschylus and Shakespeare and Goethe are no less worth our time and energy than are the prophets and gurus, it is because they share the latter's concern with the ultimate questions, not because of a highly developed aesthetic capability or a mastery of the grand style. We can imagine Jung smiling in agreement with Nietzsche's little poem that says, "I am naught but a word maker," yet would Nietzsche have smiled in return, "Is it not written, 'In the beginning was the word' "? Certain it is that Nietzsche's career-long effort—almost desperate in its intensity—to achieve, for each of his multifarious purposes, the right style, the ultimate way of integrating form and content, was an *idée fixe*, one Jung could hardly share or condone.

Another great parting of the ways for these men comes out clearly in an early criticism by Jung: agreeing as to the necessity of not losing touch with the instincts (for instance, through excessive intellectualization or other forms of spirituality), they differed as to the best path toward a higher level. Nietzsche undoubtedly

> felt the Christian denial of animal nature very deeply indeed, and therefore he sought a higher human wholeness beyond good and evil. But he who seriously criticizes the basic attitudes of Christianity also forfeits the protection which these bestow upon him. He delivers himself up unresistingly to the animal psyche. That is the moment of Dionysian frenzy, the overwhelming manifestation of the "blond beast," which seizes the unsuspecting soul with nameless shudderings. The seizure transforms him into a hero or into a godlike being, a superhuman entity. . . . If heroism becomes chronic, it ends in a cramp, and the cramp leads to catastrophe.

To be sure, Nietzsche would again have agreed with Jung when he says, just a little later in this passage, "Man can suffer only a certain amount of culture without injury." But then Jung's criticism resumes: "The endless dilemma of culture and nature is always a question of too much or too little, never of either-or" (CW 7, pars. 40–41).

And yet did not Nietzsche say, as if in answer to Jung's criticism, "I am one thing, my writings are another"? And the (now old) New Critics and virtually the whole fraternity of philosophers would say, "Yes, leave the man and his life alone: stick to the text." Indeed, Jung would in a sense agree that one's writings and the rest of one's life may be discrepant. And the creative work (in any medium) may represent an imaginative extension of what passes for reality, even a compensation for the limitations of character that may doom the greatest genius to stretches of mediocrity in day-to-day existence. "Yet," we can imagine Jung's continuing, "this whole seminar is devoted to the analysis of one of your 'excellent books' to determine as nearly as possible the quality of the life of its author, for how can one *not* be in one's own creations? And did you not say, 'I judge a philosopher by whether he is able to serve as an example'?"

The last question Nietzsche put in the last of his books was simply: "Have I been understood?" Now Nietzsche or, more likely, a Nietzschean, might well add, "Does Jung finally do justice to the greatness of Nietzsche as philosopher, as writer?" And (again with presumption) one might imagine the *Geist* of Jung answering, "Is not the question rather, 'Have we, by way of our analysis of your text and what it tells us about your life, better understood the human condition?' "

This seminar, like all of Jung's seminars, is about Analytical Psychology.

James L. Jarrett

# ACKNOWLEDGMENTS

The editor of a work as richly allusive as any of Jung—but especially in the seminar notes, which he did not himself provide footnotes for—must seek help from colleagues, acquaintances, and highly recommended strangers on matters historical, theological, astronomical, horticultural, psychological, and so on. In the present instance, much of my greatest debt is to William McGuire, the master of them that know Jung texts and Jungiana. He saved me from many a slip or blunder. Joseph Henderson who was, in its latter stages, a member of the Seminar, helped me imagine the scene by his vivid accounts of the meetings and of a great many of the participants. Gerhard Adler, Lilliane Frey-Rohn, Aniela Jaffé, and C. A. Meier were also helpful in providing background material and answering specific questions.

Others who gave generously of their time and scholarship are: Joan Alpert, John Anton, Thomas G. Barnes, Patricia Benson, Robert Browning, Robert Cockrell, Randy Cross, Joseph Fontenrose, Jennifer Gordon, Paul Heist, Dennis Jarrett, Richard Kern, Thomas Leahy, S.J., Charles McCoy, Alexander Nehamas, Kenneth Paigen, Graham Parkes, Thomas G. Rosenmeyer, Evert Schlinger, Martin Schwartz, Will Tuttle, Claude Welch. Elisa Leptich, as my research assistant, haunted the Berkeley library and came up with many identifications. Marjorie Jarrett devoted hundreds of hours to collating, juggling, and word-processing the notes. Virginia Draper made useful discoveries and in addition offered a number of helpful stylistic suggestions. Babette Jackson did most of the indexing. Finally, I am grateful to the members of a small but intense study group that has, year after year, been investigating Jung's personality typology, for their (as always) stimulating discussion of parts of the text: Noelle Caskey, Wayne Detloff, Ravenna Helson, and Byron Lambie.

# A NOTE ON THE TEXT

The notes that constitute the text have here been followed closely but not slavishly. By far the greatest number of changes have been in punctuation, but occasionally minor changes in syntax have been made in the interest of clarity. A very small number of deletions have been made, but exclusively of stories or other material the reader has recently encountered in virtually identical form.

Professor Jung's English, both oral and written, was of course excellent, but as with almost all non-native speakers, he sometimes made a slight deviation from the perfectly idiomatic. Except in the few instances in which clarity was thereby sacrificed these have been allowed to stand in order to stay as close as possible to the speaker's own "voice."

# MEMBERS OF THE SEMINAR

No register of members has come to light. The following list accounts for persons whose names appear in the transcript; others whose names were not recorded but are known to have attended are Mary Bancroft, *Mary Briner, Helena Cornford (later Mrs. Joseph Henderson), Mary Foote, *Aniela Jaffé, *Riwkah Schärf, and *Jane Wheelwright. Only surnames are given in the transcript, and given names have been supplied here insofar as possible. An asterisk indicates a member who, according to present knowledge, was or later became an analytical psychologist.

Adler, Mrs. Grete
Allemann, Mr. Fritz
Bahadurji, Dr.
Bailward, Mrs.
*Bash, Mr. K. W.
Baumann, Mr. Hans H.
Baumann, Mrs.
Baynes, Mrs. Cary F.
Bennett, Mrs.
*Bertine, Dr. Eleanor
Bianchi, Miss Ida
*Brunner, Mrs. Cornelia
Burgers, Frau Dr.
Case, Mrs.
Crowley, Mrs. Alice Lewisohn
Dürler, Mrs. Helen
*Elliot, Dr. Lucille
Escher, Dr. Heinrich H.
Fabisch, Miss
*Fierz, Mrs. Linda (Fierz-David)
Fierz, Prof. Hans
Flower, Mrs.
*Franz, Miss Marie-Louise von
*Frey, Dr. Liliane (Frey-Rohn)
Fröbe-Kapteyn, Mrs. Olga
Frost, Mrs.
*Hannah, Miss Barbara
*Harding, Dr. M. Esther
*Henderson, Dr. Joseph L.
*Henley, Dr. Eugene H.
*Henley, Mrs. Helen
Hohenzollern-Sigmaringen, Princess Marie-Alix
*Howells, Dr. Mary
Hughes, Miss
*Jaeger, Mrs. Manuela
James, Dr.
Jay, Mrs.
*Jung, Mrs. Emma
Kaufmann, Miss
Kirsch, Mrs. Hilda
*König, Miss von: Olga, Baroness von König Fachsenfeld
Layard, Mr. J. W.
Leon, Mrs. Frances Goodrich
Lohmann, Mrs.
Martin, Mr. P. W.
Maxwell, Mrs. Scott
*Mehlich, Mrs. Rose
Mellon, Mrs. Mary Conover
Naeff, Mrs. Erna
Neumann, Dr. Erich
Nuthall-Smith, Mr.
Reichstein, Prof. Tadeus

Roques, Mrs. Hedwig von
*Sachs, Mrs.
Schevill, Mrs. Margaret E.
Schlegel, Mrs. Erika
Schlegel, Dr. J. E.
*Scott-Maxwell, Mrs. Florida
Sigg, Mrs. Martha
Stauffacher, Mrs. Anna
*Strong, Dr. Archibald McIntyre
Strong, Mrs.
Stutz, Mrs.
Taylor, Miss Ethel
Taylor, Miss N.
van Waveren, Mr.
von Barnhard, Mr.
Volkhardt, Mrs.
Welsh, Miss Elizabeth
*Wheelwright, Dr. Joseph
*Whitney, Dr. James Lyman
*Whitney, Dr. Elizabeth Goodrich
*Wolff, Miss Toni
Zinno, Mrs. Henri F.

# LIST OF BIBLIOGRAPHIC ABBREVIATIONS

*Apocrypha* = *The Apocryphal New Testament.* Ed. M. R. James. Oxford, 1924.

B.S. = Bollingen Series.

*BG&E* = Friedrich Nietzsche, *Beyond Good and Evil: Prelude to a Philosophy of the Future.* Tr. Walter Kaufmann. New York, 1966.

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Mead* = G.R.S. Mead, *Fragments of a Faith Forgotten.* New Hyde Park, New York, n.d.

N/Complete = *The Complete Works of Friedrich Nietzsche.* Ed. Oscar Levy. Edinburgh and London, 1915.

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N/Works = *The Philosophy of Nietzsche.* New York, n.d. (This anthology includes the Thomas Common translation of *Zarathustra* used by the seminar, along with an introduction by Elizabeth Förster-Nietzsche.)

*Tibetan* = *The Tibetan Book of the Dead.* Compiled and edited by W. Y. Evans-Wentz, with a Psychological Commentary by Dr. C. G. Jung. London, Oxford, New York, 1960.

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Zimmer/Philosophies = Heinrich Zimmer, *Philosophies of India.* Ed. Joseph Campbell. Princeton (B.S. XXVI), 1951.

# LECTURE I

2 May 1934

*Dr. Jung:*

Ladies and Gentlemen: I made up my mind to give you a Seminar about *Zarathustra* as you wished, but the responsibility is on your heads. If you think that *Zarathustra* is easier than those visions, you are badly mistaken, it is a hell of a confusion and extraordinarily difficult.[1] I broke my head over certain problems; it will be very hard to elucidate this work from a psychological angle. However, we will try to do our best, but you must cooperate.

I think, concerning the technique, that it will be best to go through the chapters from the beginning, and I am afraid it will take us far more than one term to plough through the whole thing. It is considerably longer than the visions we have been working on but we can stop any time you wish; perhaps you will get sick of it in the long run but I would not know any other way of dealing with it. You know, these chapters of *Zarathustra* are sort of sermons in verse, but they have some analogy with the visions in as much as they are also evolutionary incidents. They form a string of experiences and events, manifestations of the unconscious, often a directly visionary character; and therefore it is probably recommendable to follow the same technique in the analysis which we have applied to the visions. There are certain chapters which consist of or start from visions, or are comments on visions or dreams Nietzsche had had, and other chapters are sermons spoken by Zarathustra.

Now Zarathustra is by no means a merely metaphorical or poetical figure invented by the author himself. He once wrote to his sister that Zarathustra had already appeared to him in a dream when he was a

[1] A previous seminar, devoted to the analysis of the painted visions of an American woman, Christiana Morgan, had concluded only the previous March 21, having begun October 30, 1930. The abridged notes of Mary Foote have been published as *Visions Seminars* (Zürich, 1976), in two volumes. The complete work will appear shortly under the imprint of Princeton University Press.

boy.[2] Then I found an allusion to the peculiar fact that Nietzsche as a young man studied in Leipzig, where there is a funny kind of Persian sect, the so-called Mazdaznan sect, and their prophet is a man who calls himself El Ha-nisch. But that man is said to be a German from the blessed land of Saxony named Haenisch, a well-known Saxon name; as a matter of fact, the professor of Oriental languages here told me that when he was studying Persian in Leipzig, this man was in the same seminar.[3] He is certainly not the originator of that Mazdaznan sect; it is of older origin. They took over certain Persian ideas from the *Zend-Avesta*, particularly the hygienic rules which they applied in a more or less mechanical way, accompanied by metaphysical teaching also taken from the *Zend-Avesta*, which, as you know, is a collection of the sacred books of the Zoroastrian belief. It has been assumed that Nietzsche became acquainted with certain members of that sect and thus got some notion about Zarathustra or the Zoroastrian traditions. Personally, however, I don't believe this; he would never have gotten a very high idea of Zarathustra through their representations. Nietzsche was a well-read man, in many ways very learned, so it is quite probable or even certain, that he must have made some special studies along the line of the *Zend-Avesta*, a great part of which was already translated in his days. There is now a good German translation, and an English one in the series of *The Sacred Books of the East.* It consists of books of very different periods, the earliest of which, the Yasna, includes the so-called *Gāthās*, sermons in verse.[4] These are called the verse sermons of Zarathustra and are written in a special dialect of old Iranian; as they are very archaic, the oldest of all, it is assumed that they really go back to the time of Zarathustra. And these would form the model for the verse sermons of Nietzsche's *Zarathustra.*

We must go a little into the history of that Zoroastrian belief because it plays a certain role in the symbolism of the book. Zarathustra is almost a legendary figure, yet there are certain notions about him which

[2] Nietzsche's sister, Elizabeth Förster-Nietzsche, wrote that "the figure of Zarathustra and a large number of the leading thoughts in this work had appeared much earlier in the dreams and writings of the author." N/Works (see List of Bibliographic Abbreviations), Introduction, p. 13. This is the Thomas Common translation that the seminar was reading throughout.

[3] Emil Abegg of Zürich University, professor of Oriental Languages, best known for *Der Messiasglaube in Indien and Iran* (Berlin & Leipzig, 1920).

[4] The *Gāthās*, or songs, are the first part of the Persian scriptures, the *Zend-Avesta.* See *Ancient Persia*, tr. A.V.M. Jackson et al. (New York, 1917), vol. VII in F. Max Müller, *The Sacred Books of the East* (Oxford, 1879–1926). 50 vols.

prove that he must have been a real person who lived in a remote age. It is not possible to place him exactly either geographically or chronologically, but he must have lived between the seventh and ninth centuries B.C. probably in north-western Persia. He taught chiefly at the court of a king or prince named Vishtaspa. (The Greek form of this name is *Hystaspes*, which you may remember was the name of the father of Darius I.) The story says that Zarathustra first became acquainted with the two ministers at the Court of Vishtaspa, and through them with the noble queen whom he converted, and then through her he converted the king. This is psychologically a very ordinary proceeding, it usually happens that way. One of the most successful propagandists of early Christianity in high circles was the Pope Damasus I, whose nickname was *matronarum auriscalpius*, meaning the one who tickles the ears of the noble ladies; he used to convert the nobility of Rome through the ladies of the noble families.[5] So this is probably a historic detail in the life of Zarathustra. Then in contradistinction to certain other founders of religions, he married and lived to be quite old. He was killed by soldiers, while standing near his altar, on the occasion of the conquest of his city.

The *Gāthās* are probably authentic documents which date from Zarathustra's time and it is quite possible that they were his own doing. Practically nothing can be concluded from them as to historical detail, but that ancient teaching was remarkably intelligent for those days, and it was characterized by one particular feature which was, one could say, the clue for the fact that Nietzsche chose that figure. In fact, Nietzsche himself says that he chose Zarathustra because he was the inventor of the contrast of good and evil; his teaching was the cosmic struggle between the powers of light and darkness, and he it was who perpetuated this eternal conflict. And in the course of time Zarathustra had to come back again in order to mend that invention, in order to reconcile the good and evil which he separated in that remote age for the first time.[6] It is true that one would not be able to indicate any thinker earlier than Zarathustra who stressed the contrast between good and evil as a main principle. The whole Zoroastrian religion is based upon this conflict.

The dogmatic teaching is that in the beginning there was one all-

[5] St. Damasus I was Pope from 366 to 386.

[6] Nietzsche said "Zarathustra was the first to see in the struggle between good and evil the essential wheel in the working of things . . . Zarathustra created the most portentous error, morality. Consequently he should also be the first to perceive that error" (Elizabeth Förster-Nietzsche's Introduction, N/Works, p. 26).

wise and all-powerful god called Mazda (which means simply the wise one, something like Laotze) with the attribute of Ahura. *Ahura* is the Iranian version of the Sanskrit word *Asura*, which is the name of the spiritual god in the oldest parts of the *Rigveda*. You know the *Rigveda* is a collection of poems or hymns, part of the sacred literature of the Hindus, which goes back to an extremely remote age, perhaps to the time of the primitive Aryan invaders of India. One of the oldest parts contains the so-called frog songs of the priests and they are supposed to date back to five thousand B.C. though I don't know whether that estimate is correct.[7] In those old frog songs, as I have told you, the priests in their rain charms identified themselves with the frogs; when there was a drought the priests sang the frog songs as if it had rained. They imitated the frogs as they sing after the rain, because they feel well then in their ponds, but when there is no water there is nothing to sing about—as primitives also, in order to produce rain, imitate the fall of rain-drops, or they sprinkle blood or milk, or they whistle, imitating the sound of the wind that brings clouds. This Asura is the highest god and he is different from the concept of the deva. (*Deva* or *devs*, the plural, is the root word from which, for instance, *Zeus* is derived, and *Deus*, and *Ziu*, and from that our word *Tuesday*.)[8] The devs are the shining gods of the day, of the clear blue sky, of things visible in the daylight, while Asura is a god within, a god of chiefly spiritual and moral character. Now in the later development—in the later parts of the *Rigveda*—Asura disintegrated into a multitude of asuras, and they are demons of a definitely evil nature. And you find the same thing happening with the devs in Persia. The Zoroastrians had that concept of Asura, the highest god, that very ancient idea of the *Rigveda*, and they chose the name in the Persian form, *Ahura*, as an attribute for Mazda, so their god was called Ahura Mazda.

Ahura Mazda, the greatest god, the wise man, is generally supposed to be Zarathustra's creation, and he came to that formulation probably through inner experiences of which his story tells. These experiences are called in the old literature, "Meetings and Questionings"; that is, he met Ahura Mazda, or his spoken word called *Vohu Manō*, meaning the good attitude. The German word for *Vohu Manō* would be: *die gute Gesinnung*, the good attitude, a good intention, a good word, the right

[7] The *Rigveda* (Song in Praise of Holy Knowledge) is the oldest and most important of Hindu scriptures, having to do with the Asuras, or high gods, collectively. It is variously dated from 2000 to 1200 B.C.

[8] Besides the Sanskrit similarity, there are the Germanic *Tiwas*, Latin *Deus*, Avestan *Daeva*, all meaning sky, heaven, god.

word. We could easily translate it, with no particular philosophical difficulty, by the Christian concept of the *Logos*; the spoken word represents God in the incarnated form, the Logos as incarnated in Christ would be the exact counterpart of *Vohu Manō*. One finds the same concept in Islam in the mystical Sufi sect, where Allah, because he is unnameable, ineffable, and therefore formless, appears in tangible form in Chidr, the green one, who is called "the first angel of Allah," "the Word," "the Face of Allah." "The Angel of the Face" is a similar conception in the Old Testament, a sort of tangible representation of an absolutely intangible and indefinable deity.[9] So Ahura Mazda, or Vohu Manō, became experiences to Zarathustra, the so-called Meetings and Questionings. He had, I think, seven Meetings with the good spirit of the god Ahura Mazda. (There is also a bad spirit of which we shall talk presently.) He received the revelation, he was taught the truth by that spirit. I mention that now because it is a parallel to Nietzsche's *Zarathustra*.

The name Zarathustra in Persian is written *Zarathushtra; ushtra* is typically Persian and it means camel. There is a family story about him and all the names in his family have to do with mares and stallions, horses and cattle, camels, etc., showing that they are quite native and that he belonged to a sort of cattle people. Also his idea of a perfect reward in heaven was exceedingly archaic. He himself hoped that after a life full of merit he would be rewarded in the land of the hereafter by the good gift of one stallion and twelve mares, as well as by the possession of a perfectly youthful and beautiful body. One finds very similar ideas in Islam still. The Greek version of the name Zarathustra is *Zoroaster*. But the Greeks knew practically nothing of his teaching; to them he was a great sorcerer and astrologer; anything that went under Zoroaster's name was magic and black arts.

Now, besides the manifestation of god in the spoken word or in the good intention of the Vohu Manō, there is the corresponding dark manifestation, the evil spirit, Angrō Mainyush. (He was later called *Ahriman*, and Ahura Mazda was called *Ormazd*.) These two spirits, Vohu Manō and Angrō Mainyush, were together in the original Ahura Mazda, showing that in the beginning there was no separation of good and evil. But after a while they began to quarrel with each other, and a fight ensued, and then the creation of the world became necessary. So Ahura Mazda created the world, but he was so upset by it that for six

[9] Chidr, in Sufi literature, is the first angel of Allah, "the face of Allah." In the *Old Testament*, after Jacob wrestled with the angel, he said, ". . . for I have seen God face to face" (Genesis 32:30).

thousand years he did not know what to do, and then Angrō Mainyush broke into his creation and spoiled the whole show. And since then there is hell to pay, because all the light got lost in that darkness, and the hosts of devils he brought into this world are now to be combatted. For he had one great success right in the beginning: he succeeded in converting the devs to his convictions and so they became devils (*devils* comes from *devs* of course), just as *Ahura* became *ahuras*, many devils. So the original beautiful gods of the day, the gods of the visible things, beauty and harmony, became evil and nocturnal demons and formed the main body of evil forces, just as the old Germanic gods became storm devils and all sorts of evil spirits when they were dethroned by Christianity. So there was a perpetual fight between Vohu Manō and the hosts of evil led by Angrō Mainyush.

What Ahura Mazda is doing in the end is not quite visible or understandable; he is of course supposed to be on the side of the good—he is with his good spirit, but whether he is with his bad spirit too is not clear. It is the same awkward situation that we have in Christianity, where we are also not quite sure what the relationship is between God and the devil. Is it a co-dominion with God?—or what is it? That Christian awkwardness is an old inheritance from Persia—I could tell you several other things which would substantiate that idea—and therefore the theologians don't like Zarathustra and criticize him. But he is really the founder of the Christian dogma; all the oblique and contrary things in the Christian dogma can be found in the Persian religion as well. The only thing the theologians can say about it is that Christianity is a much higher religion. They point out with great satisfaction that the Persian religion is only a religion of rewards, that people are good only in order to be rewarded in heaven, and the founder himself expected a stallion and twelve mares—"and you see how low that is!" But I don't agree with that entirely; that little difference was in the time of Homer and Greek mythology—not to speak of the Germanic traditions—when the slaughtering of children and eating of human flesh still took place. Those were highly primitive times, so no wonder that Zarathustra had somewhat concretized expectations. Otherwise his teaching was remarkably wise and advanced. He was the main opponent of magic, for example; he tried to uproot magic wherever he met it, and the temples and the priests also had to go by the board. They had no real priests in the beginning, it was like the beginning of Christianity. But soon the same process appeared as it did later on in Christianity—the influx of primitive magic and primitive heathenish ideas—and the beautiful monotheism of Ahura Mazda was split up into a mul-

titude of gods, like the splitting up of God into the Trinity and then into the many saints and so on. Ahura Mazda had qualities naturally: he was the truth, he was wisdom, he was justice, etc., and those qualities became personified as the so-called *amesha spentas* which are immortal spirits. One was truth, another justice, and so on—abstract qualities like the so-called attributes of God in the Christian dogma. These *amesha spentas* became gods too, and the whole spiritual attitude of the early Zoroastrian teaching changed and became a tremendously specialized ritualism.

The original teaching of Zarathustra, however, was characterized by a real spiritual piety. It was the *Gesinnung*, the moral attitude, that counted, more than the external works. His teaching was that as you commit sin outside in reality, so you can commit sin inside as a sin of conscience, and it is the same thing, just as bad. And think of the eighth or ninth century B.C. which was the *niveau* of such religious teaching! It is an amazingly high level, and this extraordinary moral discrimination points to a most unusual genius.

Now this was the model for Nietzsche's *Zarathustra*. It had nothing to do with the Mazdaznan sect. I think it is rather, as he says, that that figure was an experience of old standing; it was the early experience of the old wise man. You know, we often speak of that figure as a personification of the inherited wisdom of the ages, the truth that has become instinctive through experience, one could say, having been lived millions of times, a sort of wisdom of nature that is born in us and to which we owe the coordination of our whole biological as well as psychological system—that old experience which is still visible in our dreams and in our instincts. This is the mental or spiritual aspect of a perfectly natural fact, namely, the teleology of a living system. So Nietzsche chose a most dignified and worthy model for his old wise man, because to him it was that same kind of experience.

You know, Nietzsche in the first part of his life was a great and very intuitive intellectual, chiefly rebellious and critical of traditional values, and you still find that in *Zarathustra*. There was then little of what one would call positive in him; he could criticize with remarkable readiness, but he was not yet synthetic or constructive, and he could not produce values. Then suddenly, like an extraordinary revelation, all which his former writings omitted came upon him. He was born in 1844, and he began to write *Zarathustra* in 1883, so he was then thirty-nine years old. The way in which he wrote it is most remarkable. He himself made a verse about it. He said: "Da wurde eins zu zwei und Zarathustra ging an mir vorbei," which means: "Then one became two and Zarathustra

passed by me,"[10] meaning that Zarathustra then became manifest as a second personality in himself. That would show that he had himself a pretty clear notion that he was not identical with Zarathustra. But how could he help assuming such an identity in those days when there was no psychology? Nobody would then have dared to take the idea of a personification seriously, or even of an independent autonomous spiritual agency. Eighteen eighty-three was the time of the blooming of materialistic philosophy. So he had to identify with Zarathustra in spite of the fact that he felt, as this verse proves, a definite difference between himself and the old wise man.[11] Then his idea that Zarathustra had to come back to mend the faults of his former invention, is psychologically most characteristic; it shows that he had an absolutely historical feeling about it. He obviously felt quite clearly that the experience of that figure was archetypal. It brought something of the breath of centuries with it, and it filled him with a peculiar sense of destiny: he felt that he was called to mend a damage done in the remote past of mankind.

Of course such a feeling is most uplifting to an individual; no wonder then that *Zarathustra* was the Dionysian experience *par excellence.* In the latter part, that Dionysian *ekstasis* comes in. *Zarathustra* really led him up to a full realization of the mysteries of the cult of Dionysos: he had already ideas about it, but *Zarathustra* was the experience which made the whole thing real. In one of his letters to his sister

[10] The wistful little poem that Nietzsche wrote some time between 1882 and 1884 deserves citation in full:

Sils-Maria

I sat there waiting, waiting—not for anything.
Beyond good and evil, enjoying soon the light,

Soon the shade, now only play, now
The lake, now the noon, wholly time without end.

Then suddenly, friend, one became two—
And Zarathustra passed by me.

Nietzsche loved the Swiss Alpine town Sils-Maria, where he wrote Part II of *Zarathustra.* Jung will return to those last two lines repeatedly as expressive of Nietzsche's moment of objectifying, for his creative purposes, what had been an internal unity.

[11] Zarathustra as Nietzsche's second personality reminds one of what Jung says about his own recognition of having both a Personality 1 and a Personality 2 (see *MDR,* pp. 44–45/55). Nietzsche often contrasted his own materialistic, scientific outlook with German idealism. Jung picks out 1883 because it was in that year that the composition of *Thus Spake Zarathustra* began.

he gives a most impressive description of the *ekstasis* in which he wrote *Zarathustra.*[12] There are four parts in the book, and each of the first three parts was written within ten days, which is rather remarkable. The first was written on the Riviera, the second in the Sils Maria in the Engadine, and the third again on the Riviera; the fourth was written in different places and took longer. He says about his way of writing that it simply poured out of him, it was an almost autonomous production; with unfailing certainty the words presented themselves, and the whole description gives us the impression of the quite extraordinary condition in which he must have been, a condition of possession where he himself practically no longer existed. It was as if he were possessed by a creative genius that took his brain and produced this work out of absolute necessity and in a most inevitable way.

We will now begin the first chapter, the introductory discourse of the Superman, the last man:

> When Zarathustra was thirty years old, he left his home, and went into the mountains. There he enjoyed his spirit and his solitude, and for ten years did not weary of it. But at last his heart changed,—and rising one morning with the rosy dawn, he went before the sun, and spake thus unto it:
>
> Thou great star! What would be thy happiness if thou hadst not those for whom thou shinest!
>
> For ten years hast thou climbed hither unto my cave: thou wouldst have wearied of thy light and of the journey, had it not been for me, mine eagle, and my serpent.
>
> But we awaited thee every morning, took from thee thine overflow, and blessed thee for it.
>
> Lo! I am weary of my wisdom, like the bee that hath gathered too much honey; I need hands outstretched to take it.
>
> I would fain bestow and distribute, until the wise have once more become joyous in their folly, and the poor happy in their riches.

We must first try to construct the psychological situation. As I said, I am going to handle these chapters or experiences like the visions. Here the story of Zarathustra begins. The man who speaks or writes is Nietzsche; it is as if he were the historian of Zarathustra, describing what he had been doing. Zarathustra is obviously objectified here, the writer does not seem to be identical with him. Now, he is said to be

[12] This too is in Elizabeth Förster Nietzsche's Introduction to N/Works, p. 16. *Zarathustra* was begun in 1883 and finished in 1885.

thirty years old when he left his home. To what fact do those thirty years refer? As far as I know, there is no definite chronology in Zarathustra's life except the age when he died, seventy-seven years.

*Mr. Allemann:* It refers to the age of Christ.

*Dr. Jung:* Yes, the legendary age of Christ when he began his teaching career; that at once creates an identity between Zarathustra and the Christ. This is an identity which is commonly granted historically: namely, it is in the Zoroastrian teaching that every thousand years—which simply means an indefinite world period, about half of a month of the great platonic year—a Saoshyant appears (that is a reaper, a savior), who teaches people a new revelation, a new truth, or renews old truths, a mediator between god and man. This is most definitely an idea which went over into the Christian teaching where it took on a somewhat different form: in Christianity the idea of the *enantiodromia* came in.[13] After the teaching of Christ has had its effect, then Satan is given a chance, as you learn from the Book of Revelation, "for two times and a half time"—also an indefinite period in which he is allowed to enjoy himself apparently, working all sorts of evil.[14] This is one of the origins of the legend of the Antichrist, which is proved to have already existed in the first century. In practically the same circumstances under which Christ was born, his dark brother, the Antichrist, would be born, and he would work very much the same miracles but in order to seduce mankind. He would be a sort of negative Saoshyant, appearing when the positive reign of Christ was coming to an end. According to the Persian reckoning, the reign of the Antichrist would begin after a month of the great platonic year, about A.D. 1100 or 1200.[15] As a matter of fact at about that time there was a great commotion in the Christian world, because they supposed that the end of the world was coming in the year 1000—according to that old idea that after a thousand years a new revelation would take place, or something would happen to the world. But apparently nothing happened. It is true, however, that in those times the power of the church reached its

[13] Jung took this word from Heraclitus, the Greek "dark philosopher" of the 6th century B.C. It means, roughly, "running counter to." Jung used it to designate the tendency of any state to beget its opposite. As early as 1921, Jung cited the "self-identification of the sick Nietzsche with Christ, and his deification and subsequent hatred of Wagner" as instances of *enantiodromia* (CW 6, pars. 708–9).

[14] See Revelation 12:14 and Daniel 12:7. In Revelation, some commentators identify Nero as the Beast and the Antichrist, Satan's Messiah.

[15] Jung notes elsewhere that the Platonic year has been variously reckoned: for instance, 36,000 years in the time of Origen and 24,120 years by Tycho Brahe (CW 9 ii, par. 136n).

apex and the worldly powers were practically subdued. Then soon after, they began to rise again and the church was on its decline; and that continued, its worst blow being at about the beginning of the sixteenth century, when the schism within the church occurred: Protestantism.

Now this idea of the Saoshyant of course also entered the mind of Nietzsche: his Zarathustra is a Saoshyant who comes after the thousand years are once more fulfilled—of course not quite, but *à peu près*. It was only 1883, unfortunately, but the heavenly powers are sometimes irregular—perhaps the clock doesn't work regularly in heaven, one doesn't know exactly—so the Saoshyant came a bit earlier, a reincarnation in the form of Zarathustra. And he enters upon his career very much in the way of the former Saoshyants, Christ or the Antichrist. One knows of course from the writings of Nietzsche—even if one only knows the titles of his works—that he had the idea of an Antichrist very much in mind. He makes of course a great story about his anti-Christianity, and takes himself as being an Antichrist incarnate—by no means as a merely destructive devilish brother of Christ, however, but as a new Saoshyant. He will destroy the former values sure enough, but for something better and more ideal, for a morality much higher than the Christian morality. He feels himself therefore as a positive Saoshyant, in spite of the fact that he accepts the title of "immoralist" and "Antichrist." In India also there is the idea of the savior or reaper that appears every thousand years, in the series of the incarnated bodhisattvas; for instance, the bodhisattva of the past world, Buddha Amitabha, and Buddha Sakya Muni of the real actual world, and Buddha Maitraya of the coming worlds; and there are many others because there have been many other worlds. Buddha Amitabha is one of the most important ones. Particularly worshipped in Japan, he is the Buddha of clarity, of truth; and Maitraya, who is still to come, is the Buddha of perfect love.[16] It is the same idea of periodicity. And this is based upon such experiences as Nietzsche's of the archetypal figure of the wise old man: that is, an exceedingly historical figure which brings with it the flavor of past centuries, a feeling of the actual presence of remote times, as if time were at a complete standstill, and 5000 B.C. were just in the next room to A.D. 2000. I am quite certain, from what Nietzsche says about Zarathustra, that he experienced him as an identity within himself that had existed many thousands of years before him, that always had been. When that figure appears, he simply emerges from a background

[16] The Buddha, Amitabha, is "the protector of our present world period" (CW 11, par. 912). Shakya Muni is the historical Buddha. Maitraya is the Bodhisattva who will be born 5,000 years after the death of Gautama.

which is always there; he is called out through the need of the time, the emergencies of the actual epoch. That Zarathustra is said to be thirty years old, then, discloses a certain analogy with Christ.

Then we have here a hint as to the place where he lived, "he left the lake of his home." Why should such a little thing be mentioned? It is a most insignificant detail, but if you apply the rules of dream interpretation to this symbol, it is psychologically quite charming. What would be the lake of one's home, and where is one going when one leaves this lake?

*Miss Hannah:* Could not the lake of his home be the personal unconscious which he is leaving for the collective unconscious?[17]

*Dr. Jung:* Quite so. The lake is limited and confined in contradistinction to the sea which is supposed to be unlimited. The sea, therefore, is always a symbol of the collective unconscious which has no boundary anywhere, while the lake is like being locked into *terra firma* which always symbolizes consciousness. It would be that amount of unconsciousness which is locked in by consciousness, a perfectly controllable piece of unconsciousness. So the lake of one's home is the personal familiar unconscious, that part which links one up with father and mother and brothers and aunts, ancestral conditions, and so on; it is a nice, well-known place with its history that forms the beginning of one's life. Then Zarathustra went up into the mountains. What about that?

*Mrs. Crowley:* For contemplation.

*Dr. Jung:* Yes, but you can contemplate near a lake very well. In Tibet the ordinary requirements for a sage are a hill on one side and on the other a lake, *inter collem et aquam.*

*Dr. Bahadurji:* He wants to be on a higher level, beyond general humanity.

*Dr. Jung:* Yes, that is of course an analogy to the *rishis,* the legendary sages who lived on the heights of the Himalaya mountains in Tibet;[18] those fellows also lived in a desolate, rather dreary place between the water, preferably a lake or a river, and the mountain side, high up above the ordinary people. That feeling played a great role in Nietzsche's case. When he was up at Sils Maria which is nearly six thousand feet above sea level, he used to speak of being six thousand feet above good and evil—above ordinary humanity, that is. Therefore, he felt so

[17] Where for Freud, unconscious contents are mainly repressions, as early as 1912 Jung wrote of the "supra individual universality" which he was later to call the collective, as distinct from the individual, unconscious (CW 5, par. 258).

[18] *Rishis*: the wise men, gurus, commentators, who continue to be incarnated as teachers.

particularly well in the Engadine—it is a very high floor. So it means here that he leaves the controlled ordinary home conditions, the familiar psychology, and lifts himself up to a particularly high level where he enlarges his horizon, as sages go into such places for the sake of enlarging their consciousness and their horizon, to detach themselves from the chaos of events in order to see more clearly. Therefore the saying of Laotze: The one who detaches and sees from afar sees clearly.[19] And there he possessed his spirit in solitude and for ten years did not weary of it. Here is another detail, ten years.

*Mr. Allemann:* Thirty plus ten makes about the age of Nietzsche when he wrote.

*Dr. Jung:* Yes, he was thirty when he left and forty when he had accomplished the accumulation of wisdom. Then there is a detail in the history of his life which you would not know, that for the first ten years he had no pupils and was worried about it—and even then he had only one, a young cousin of his. Only very much later did he succeed in converting people to his wisdom. These ten years might easily have to do with that fact, though I am not sure. But there is also the psychological fact that it just makes up the age at which he began to write *Zarathustra,* the moment when he left his mountains.[20] It describes here how he is coming to give his message to mankind, his heart having at last changed. And then comes the invocation to the sun. Now how would you understand his invocation? It is the first event, the first experience or adventure. This is not so simple as our visions; there we have a certain code, but here it is uncharted waters.

*Mrs. Fierz:* If to be high on the mountain would be higher than common human consciousness, the sun would be the symbol of a more than human consciousness, which he has looked at for so many years and to which he now speaks. That is, he would be in a way more than humanly conscious, and greeting the sun would be feeling or realizing it.

*Dr. Jung:* You would understand this symbol of the sun as an objectivation of his own superhuman consciousness, which he has acquired through his life on that high level? Yes, the sun surely is the symbol of the center of consciousness, it is the principle of consciousness because it is light. When you understand a thing, you say: "I see"—and in order

[19] *Tao Te Ching* (probably 4th century B.C.) teaches that to achieve the Tao it is necessary to detach oneself from the tension of opposites (*enantiodromia*) to gain the distance from conflict and desire. See CW 6, pars. 358–70, and *The Way and Its Power,* ed. and tr. Arthur Waley (New York, 1958), p. 141 and *passim.*

[20] Nietzsche's sister cites a note of his: "Zarathustra, born on Lake Urmi, left his home in his thirtieth year, went into the province of Aria, and, during ten years of solitude in the mountains, composed the Zend-Avesta" (N/Works, p. 14).

to see you need light. The essence of understanding, of cognition, has always been symbolized by the all-seeing of the sun, the wisdom or omniscience of the sun that moves over the earth and sees everything in its light. So is would be quite possible that he speaks here to his personified consciousness. This is a somewhat unusual performance, but if you try to put yourself into the mood of a man who is always alone, as Nietzsche was, you realize that your own consciousness then begins to stare into your own face. You are always your own speaker and your own listener; you are always looking into your own light, into your own eyes. And then you can well personify consciousness as your daily partner, the daily occurrence; you can even curse your consciousness as your only fellow being.

Now, Nietzsche in those years after 1879, when he had given up his academic occupation in Basel, was restlessly wandering about, living in little hotels and pensions, sometimes on the French or Italian Riviera, and in the summer in the Engadine, supported by certain wealthy friends because he had no means of his own.[21] And always alone, he could not stand people. He was desirous of having friends, always seeking a friend, but when such a poor fellow turned up, he was never good enough and Nietzsche got impatient right away. I know people who knew Nietzsche personally, because he lived in my own town, Basel, so I heard many details of this kind. For instance, in one of his lectures he was talking about Greece and Graecia Magna in most enthusiastic terms, and after the lecture a young man who had not understood something he had said—for those ordinary students were of course not quite able to follow Nietzsche's tremendous mind—went up to the professor to ask him about it. But before he could put in his very humble request, Nietzsche said: "Ah now, you are the man! That blue sky of Hellas! We are going together!" And the young man thought: "How can I go with this famous professor and how have I the money to do it?"—and he receded further and further, Nietzsche going at him and talking of the eternal smile of the skies of Hellas and God knows what, till the young man backed up against the wall. Then suddenly Nietzsche realized that the fellow was frightened by his enthusiasm, and he turned away abruptly and never spoke to him again. That is the way he dealt with friends, he was absolutely unable to adapt to people, and when they did not understand him right on the moment, he had no patience whatever. He was also exceedingly impatient with himself. He was terribly, recklessly impulsive. He liked to be invited to certain

[21] Nietzsche began to teach at the University of Basel in 1869 at the age of 24 and retired, from ill health, in 1879. In his subsequent wanderings he returned to Basel from time to time. He did have a pension from the university.

social gatherings, but if there was a piano, he played madly; he went at it till his finger nails bled. That is no exaggeration, it is a fact. On his other side, he was quite funny. In Basel it appealed to his fantasy to appear in society as an elegant Englishman. In those days Englishmen were considered the summit of everything marvelous, and they then used to wear grey gloves and grey top hats; so Nietzsche went about in a grey redingote, a grey top hat, and grey gloves, and thought he looked like an Englishman. And with that moustache! We must know about these contrasts in order to understand the language of *Zarathustra.*

We may suppose, then, that this sun he is talking to is really the great light that he received and talked to every day, which is of course the great clarity of his lonely consciousness. And on account of this fact, that the sun is his consciousness, he can say to it: "What would you do without me? I still exist even over against such a consciousness." For when you are all alone with yourself, such a consciousness becomes so overwhelming a fact that finally you forget who you are out of sheer consciousness. Therefore, people who are pathologically conscious of themselves annihilate their own existence, they try not to be; they are always standing in their own light, because they are overwhelmed in their own consciousness. So he is here more than satisfied, he even gets sick of being only conscious and says: "What would you be if I were not with you, I with my animals, my eagle and my serpent?" Now what does that mean? What is he putting opposite the sun of consciousness?

*Mrs. Bailward:* The instincts.

*Dr. Jung:* Yes, animals mean instincts, but what would the eagle be?—and the serpent?

*Mrs. Schlegel:* The eagle would be intuition, and the serpent would be the chthonic powers.

*Dr. Jung:* What do you mean by the chthonic powers?

*Mr. Allemann:* The nature spirit, chthonic wisdom.

*Dr. Jung:* One could say spirit, but we must know what chthonic means. Read Keyserling's new book, *La Révolution Mondiale,* where he speaks of the *révolte des forces telluriques.*[22] That is chthonic. But what is it psychologically?

*Miss Hannah:* If the eagle is intuition, I suppose it is a sensation.[23]

[22] Count Hermann Alexander Keyserling (1880–1934) was a world traveler and essayist. His *La Revolution Mondiale et la Responsabilité de l'Esprit* was published in Paris in 1934. In his review Jung made fun of Keyserling's proposal to establish cultural monasteries, but still found this a good book (CW 10, pars. 935–45). See both volumes of *Letters* for Jung's correspondence with Keyserling.

[23] For Jung, intuition is that psychic function through which one has a sense, mediated

*Dr. Jung:* That is true; it can also be taken in a very general way as an air being. So the eagle would be the spirit and the serpent would be the body, because the serpent is the age-old representative of the lower worlds, of the belly with its contents and the intestines, for instance. It is the peristaltic movement, it is the personification of the sympathetic system, as it were. Therefore, it is always the personification of whatever comes from the body, sexuality and every vital physical function; also all the facts of reality, that things cost money or that your room is overheated, that your bed is hard, that your clothes are expensive, that you have not received a certain fee: all these things are chthonic. And our relations to all sorts of people who annoy us or whom we enjoy is chthonic, everything that is on the surface of this earth and so banal that one hardly dares to speak of it. On the other hand, the eagle soars high, it is near the sun. It is a son of the sun—marvelous. The bird of light, it is the very high thought, the great enthusiasm. For instance, when Ganymede, the messenger of Zeus, is lifted up by the eagle to Olympian heights, it is the genius and enthusiasm of youth that seize him and carry him up to the heights of the gods. So one could say it was a spiritual, uplifting power. You know, the eagle is said to come down and carry away sheep or even little children; we have such awful tales in Switzerland. That is what the spirit can do—spiritual excitement, spiritual enthusiasm; suddenly, after having hovered over a crowd for a while, the spirit picks somebody out and lifts him on high. And the serpent would be *la force terrestre.* Now what does it mean that, when confronted by his consciousness, of which he is wearying, these two symbolic animals appear at his side? You remember they are often with him in the book.

*Mr. Nuthall-Smith:* He is not aware of being controlled by the chthonic and spiritual forces; he is unconscious of their existence in himself.

*Dr. Jung:* Well, they would here be sort of helpful powers. You see, they always play a very helpful role and later on we shall come across a passage where the eagle and the serpent are intertwined, meaning a reconciliation of opposites. When you are accompanied by an animal in a dream, what does it mean? That happens very frequently.

*Mr. Allemann:* It means that your instincts are with you.

*Dr. Jung:* Yes, and that is by no means always the case, you know; very often we go against the instincts or are in an oblique position toward them. So when the text says that Zarathustra is with his serpent and his eagle, it means, as in dreams, that he is going parallel with his instincts;

through the unconscious, of possibilities. Sensation is its opposite. See below, 10 Oct. 1934, n. 3, on the four basic functions.

he is right, looked at from a spiritual as well as a chthonic point of view. In this case, he is right in what he is actually doing, telling his consciousness that he is getting tired of it; he ought to detach from too much consciousness. You see, that would be the condition of a man who has lived in and through consciousness only, without paying attention to his instincts. Or we would say he was thinking consciously only, living by his conscious wits, without realizing the existence of an unconscious, here represented by an eagle and a serpent. So he is on the side of the unconscious when he can say to his consciousness: I think we had now better part. Then he will follow his unconscious. And if somebody gets sick of his consciousness and chooses another way, what kind of symbolism inevitably follows? What is the next move?

*Dr. Reichstein:* The moon.

*Mr. Nuthall-Smith:* The going down.

*Dr. Jung:* Yes, the going down, the setting, when you say goodbye to the sun, naturally the sun sets or you set or both set; it is a going down into the dark night. The moon is all right, you see. So the work of Zarathustra begins with the idea of his setting like the sun, *der Untergang Zarathustras.* Then he necessarily comes down into what?

*Mr. Allemann:* Into the world of ordinary humanity, of collectivity.

*Dr. Jung:* Well, it is quite certain that when he leaves the sun of consciousness, he will come to some form of the unconscious. The question is now, of course, will the unconscious then be projected, or will it be in *forma pura?* If in its pure form it will not be projected, he will then enter the unconscious. That would be the night sea journey.[24] So as you say, it is the descent into the ordinary world in which unconsciousness is the ruling factor, for consciousness in the ordinary world plays a very small part; it is chiefly instinctive. But we would not be able to say whether he would descend into the pure or the projected unconscious if it were not for the passage we have read as to his intention. He is going to human beings, to mankind. And there, the text says, he is going to teach the wise ones among men, and the poor ones. "Until the wise have once more become joyous in their folly, and the poor happy in their riches." So what would he teach?

*Mrs. Crowley:* The opposites.

*Dr. Jung:* Exactly. He is going to produce the *enantiodromia,* he is going to supply mankind with what is lacking, with that which they hate or fear or despise, with that which the wise ones have lost, their folly, and the poor their riches. In other words he is going to supply the

[24] St. John of the Cross (1542–1592) working on the theme from the *Book of Jonah* of the hero who is swallowed by a sea monster and who, after passing what St. John called the dark night of the soul, is reborn on shore. See CW 16, par. 479.

compensation. Now I think we had better take that symbolism on the subjective level, and then it would mean that when Zarathustra, sick of his consciousness, comes down to the lower levels of general mankind, he will be the wise one that is compensated for his wisdom by folly. So we see that in this great light of the mountain he grew very wise and lost his folly—and very poor and lost all his riches.

# LECTURE II

9 May 1934

*Dr. Jung:*

We were speaking last time of Zarathustra as representing the archetypal figure of the old wise man, and I want to say a little more about archetypes in general. The old wise man is a typical figure and therefore we call it an archetype; one meets it in legends and folklore and in innumerable texts and works of art, which shows that it is a generally human idea. Now, such generally human ideas always have their representatives in the history of civilizations, they actually occur as real figures. In primitive societies one finds the wise man usually in the form of the medicine man, and the older he is the more he is worshipped or feared. He is usually an object of fear because it is assumed that he is gifted with witchcraft, magical powers—and that he often makes a very evil use of his uncanny faculties. This institution of the medicine man is worldwide; they existed, probably, in prehistoric times. On higher levels of civilization, the medicine man has undergone certain differentiations; on the one side he developed into the organized priesthood, and on the other into the strictly medical man, the doctor. There are still certain figures which embody this archetype in an almost perfect form: the pope, of course, is the wise old man *par excellence*—he is supposed to be infallible, which means that he is capable of deciding about the absolute truth. Then every archbishop or bishop is a repetition of that archetype, and innumerable doctor authorities are supposed to know everything and to say marvelous things, even to know all the ropes in black magic. So that archetype is still living.

Archetypes in general are images that represent typical situations of great vital and practical importance, which have repeated themselves in the course of history innumerable times.[1] When a primitive man is in trouble which he cannot settle for himself, he will apply to the wise old

[1] In his early works, Jung spoke of "primordial images" but when this expression developed into "archetypes" he began to think of "these definite forms of the psyche" as preimagistic, thus admitting of some variety of imaginal expression. Occasionally, though, as here, he continued to speak of archetypes as images. See CW 9 i, pars. 89–90.

men who form the council of the elders; when he does not trust his own competence, the case is referred to them. Or a particularly ticklish case is referred to the medicine man because he is supposed to confer with the ghosts who give him advice and help beyond all possibilities of human power, and therefore one credits him with extraordinary capacities. So in any situation full of doubt and risk where the ordinary mind does not know what to do, the immediate reaction is to apply to the archetypal figure of the wise old man. That is because it is generally supposed that the people who have lived through a great number of years and experienced much of life are more competent than the young people. Having survived certain dangerous situations they must know how to deal with them, so one asks them what one should do under conditions which one experiences perhaps for the first time. An archetype comes into existence, then, because it is a customary or habitual way of dealing with critical situations; in any crisis in life, this archetype or another is constellated; it is a sort of typical mechanism, or a typical attitude, by which one settles typical problems.

Certain situations can conjure up certain constellations in us of which we were quite ignorant; they bring out reactions of which we did not know we were capable—we are astonished perhaps at the way we are able to deal with them. You often think, for instance, that in such and such a predicament you would get into a terrible panic and lose your head completely. Then it happens in reality and you do not lose your head, you are not even afraid, and you go through it something like a hero. Afterwards you more or less collapse, but in the moment of danger there is no bad reaction; you are quite cool and you are amazed at it. The reason is simply that in such a moment up comes a certain mechanism, an instinctive attitude, which is always there, it is as if you knew what to do, you do just the suitable thing perhaps. Perhaps *not*, also, but it is astonishing how often extraordinary situations bring out most suitable reactions from the people caught in them. This is always due to the fact that an archetype has been constellated which lifts you above yourself. It is then as if you were no longer just one, but as if you were many, a part of mankind one could say; as if that situation had occurred innumerable times already so that you reacted not as an ego of today, but like man in general who had survived these situations before.

There are other archetypes which may produce panics or which warn you perhaps unnecessarily and cause trouble, the archetype of the passage of the ford or the pass, for instance. You know, it is the common experience when traveling in primitive countries to be careful, before striking camp in the evening, that the river is at your back, that you

have crossed the river, for a thunderstorm may come up overnight and the next day the river is so flooded that you cannot get across and you may have to wait for weeks; you may even starve to death if you are caught between two rivers. And not only is the river dangerous on account of inundations, but in fording or bridging it, you are almost sure to get into an awkward situation. Of course that fear makes no sense at all here any longer but then it was all-important. Quite unexpectedly, you come to a river forty or fifty yards wide, say; the banks are pretty steep, it is alive with crocodiles so there is no swimming; you have to carry all the loads across and you are in a devil of a fix. Perhaps you have to wander along the banks for hours and hours to find a ford where you can cross more or less safely. Or perhaps a tree has fallen or been cut down by the natives so that it fell across the river, and if the weather is fair you may be able to crawl across through an enormously thick tree, first through the roots and over the trunk and then through the branches, and you wonder how you can get all your loads across; and in rainy weather it is of course hellishly slippery. So without the slightest expectation, you find yourself in a position where you had better make your will. It is perfectly ridiculous: one was in an entirely comfortable situation before and then one finds oneself suddenly facing the risk of slipping off that tree. And nobody can hold you because there is no room, you have to get across as you can, and fifteen or twenty feet below are the crocodiles waiting for their breakfast.

Now that is an archetypal situation which has occurred innumerable times; if it is not just crocodiles, there are enemies waiting to catch you when perfectly helpless in the water. So fords, difficult passes, and such places are supposed to be haunted by dragons or serpents; there are monsters in the deep waters, enemies in the woods, behind rocks, and so on. Fording a river, then, is a typical situation expressing a sort of impasse, so just that archetype is formulated when one is in any dangerous predicament; and therefore many people become quite unnecessarily archetypally afraid: they are caught by a most unreasonable fear. One can say there is no danger—why the devil don't you go ahead?—but they are afraid to cross even a little brook. Or it can be more psychological, a fear of going through a certain risk in life which is really not dangerous, but they are as terrified as if they had to jump over a crocodile, simply because the archetype is constellated. The crocodile is then in themselves, and it is not helpful because it no longer suits the situation. Naturally, to ordinary, normal people such things would not happen, but if there is a low threshold of consciousness, where the unconscious can easily get across, these archetypal figures come up. Now, there are numbers of archetypal situations and the

whole of them make up the world of mythology. Mythology is the text book of archetypes, of course not rationally elucidated and explained, but simply represented like a picture or a story book. But all archetypes were originally real situations.

We are here concerned with the archetypes of the old man. Whenever he appears, he also refers to a certain situation: there is some disorientation, a certain unconsciousness, people are in a sort of confusion and don't know what to do. Therefore these Saoshyants, these wise men or prophets, appear in times of trouble, when mankind is in a state of confusion, when an old orientation has been lost and a new one is needed. So in the continuation of this chapter we see that Zarathustra appears in the moment when something has happened which made his presence necessary, and Nietzsche calls that the death of God; when God dies, man needs a new orientation. In that moment the father of all prophets, the old wise man, ought to appear to give a new revelation, to give birth to a new truth. That is what Nietzsche meant Zarathustra to be. The whole book is an extraordinary experience of that phenomenon, a sort of enthusiastic experience surrounded by all the paraphernalia, one could say, of true revelation. It would be quite wrong to assume that Nietzsche invented such a particular artifice in order to make an impression, for the sake of aesthetic effect or anything like that; it was an event which overcame him—he was overcome by that archetypal situation.

*Miss Wolff:* Would it not be worthwhile to read that description of his inspiration?—he describes it so wonderfully.

*Dr. Jung:* Yes, he once wrote a letter to his sister in which he said: "You can have no idea of the vehemence of such composition." Then in *Ecce Homo* he describes how the archetype came upon him:

> Has anyone at the end of the nineteenth century any distinct notion of what poets of a stronger age understood by the word inspiration? If not, I will describe it. If one had the smallest vestige of superstition in one, it would hardly be possible to set aside completely the idea that one is the mere incarnation, mouthpiece or medium of an almighty power. The idea of revelation in the sense that something becomes suddenly visible and audible with indescribable certainty and accuracy, which profoundly convulses and upsets one—describes simply the matter of fact. One hears—one does not seek; one takes—one does not ask who gives: a thought suddenly flashes up like lightning, it comes with necessity, unhesitatingly—I have never had any choice in the matter. There is an ecstasy such that the immense strain of it is sometimes relaxed

by a flood of tears, along with which one's steps either rush or involuntarily lag, alternately. There is the feeling that one is completely out of hand, with the very distinct consciousness of an endless number of fine thrills and quiverings to the very toes;—there is a depth of happiness in which the painfullest and gloomiest do not operate as antitheses, but as conditioned, as demanded in the sense of necessary shades of colour in such an overflow of light. There is an instinct for rhythmic relations which embraces wide areas of forms (length, the need of a wide-embracing rhythm, is almost the measure of the force of an inspiration, a sort of counterpart to its pressure and tension). Everything happens quite involuntarily, as if in a tempestuous outburst of freedom, of absoluteness, of power and divinity. The involuntariness of the figures and similes is the most remarkable thing; one loses all perception of what constitutes the figure and what constitutes the simile; everything seems to present itself as the readiest, the correctest and the simplest means of expression. It actually seems, to use one of Zarathustra's own phrases, as if all things came unto one, and would fain be similes: "Here do all things come caressingly to thy talk and flatter thee, for they want to ride upon thy back. On every simile doest thou here ride to every truth. Here fly open unto thee all being's words and word-cabinets; here all being wanteth to become words, here all becoming wanteth to learn of thee how to talk." This is my experience of inspiration. I do not doubt but that one would have to go back thousands of years in order to find some one who could say to me: It is also mine![2]

This is the way Nietzsche experienced the coming of Zarathustra, and it shows very clearly the symptomatology of the wise old man. Now we will go on with our text. We go as far as his intention to teach the wise their folly and the poor their riches. He continues:

Therefore must I descend into the deep: as thou doest in the evening, when thou goest behind the sea, and givest light also to the netherworld, thou exuberant star!

Like thee must I go down, as men say, to whom I shall descend.

Bless me, then, thou tranquil eye, that canst behold even the greatest happiness without envy!

Bless the cup that is about to overflow, that the water may flow golden out of it, and carry everywhere the reflection of thy bliss!

[2] N/Complete, vol. 17, p. 101.

Lo! This cup is again going to empty itself, and Zarathustra is again going to be a man.

Thus began Zarathustra's down-going.

He has been up in the mountains with the sun, which symbolizes the intense consciousness that always stared him in the face. And now he makes up his mind to go down like the sun that sets, which means that he was completely identified with his own consciousness, and now feels the need of leaving that condition and going down into the depths, into the underworld which to him is the world of man. How would you interpret that psychologically? What happens when he leaves his consciousness?

*Dr. Reichstein:* Some new thing would rise from the unconscious.

*Dr. Jung:* Well, when the ordinary human being leaves his world of consciousness, then naturally the unconscious begins to move, things that have been unconscious appear, as one sees in case of neurosis or psychosis, or in any other case where people intentionally give up their consciousness. That would be true of a normal consciousness, but this is a sort of super-normal concentrated consciousness, and we cannot expect the same thing to occur in such a case.

*Remark:* He comes to the normal state.

*Dr. Jung:* Yes, because he is already in the abnormal condition. We are so used to thinking that people in an abnormal condition are in the unconscious that we don't dream that they can be too conscious. But such a spasm of consciousness does exist.[3] In our days there are many people who suffer from a pathologically increased consciousness, and then they have to come down to the level of normal consciousness—not to a highly strung consciousness where everything spontaneous is suppressed.

*Mrs. Crowley:* Would it be first a very abstract consciousness?—and in coming down would it take an opposite, more human form?

*Dr. Jung:* Yes, it is a de-tension, a relaxation, a more human form; his consciousness was before characterized as sun-like and that is of course far too much, a sort of divine consciousness. Naturally it suggests megalomania, and you have in fact to reckon with these megalomanic assumptions in Nietzsche. Six years later, in 1889, he was already ill with megalomania, on the basis of degeneration of the brain. Of course it is exceedingly difficult to say whether he was already influenced by the oncoming disease, but I think it is very improbable; there are very few

[3] Fyodor Dostoevsky (1821–1881), a writer of importance to Nietzsche, describes in part one of his *Notes from Underground* (1864) an ultra-conscious man who is reduced to inactivity.

things in the actual text of *Zarathustra* which could be hypothetically ascribed to that. This kind of megalomania is due to something else.

*Miss Wolff:* It is archetypal?

*Dr. Jung:* Yes, he is identical with the archetype. Of course he makes a difference between himself and Zarathustra; he says: "and Zarathustra passed by me," but he cannot help feeling gripped by that figure and he even *is* Zarathustra at times, and that is an inflation. You see, whenever one is caught in an archetype, one forgets oneself completely, one is in a heightened condition, just inflated; then one lives on and can see later that one has suffered from an inflation. Primitives know that. When a man has been in a great excitement, an uplifted condition—when a man who has been a successful warrior and killed other men for instance—he must go through a *rîte de sortie* in order to disidentify from the archetypal hero, the godlike figure he has become. Otherwise he works havoc, he goes on slaughtering his own tribe perhaps, or becomes so impertinent that he is insupportable. Therefore, in certain tribes the successful warrior is not received in triumph as we would treat him, but is sent to a lonely place where he is fed on raw vegetables for two months in order to thin him down, and then when he is quite meek he is allowed to come back. And not only the man who has been a hero is mana, but also his weapon; a sword that has killed contains the secret of killing and is a particular sword; it has worked the extraordinary deed and is mana. So when one is told that a king has been murdered by a certain sword or dagger, one looks at it with different eyes: it startles one's imagination because it is mana. Now, as I said, Nietzsche cannot help being partially identical with Zarathustra, because that was the time of the culmination of materialistic science and philosophy and nobody had an inkling of psychology, nobody had thought of the possibility of making a difference between oneself and something psychical.[4] Most of the people of that day would not have been able to conceive of such a thing. Even today, it would not enter the minds of many people, particularly the most educated ones, that they were not identical with their psyche. It needs extraordinarily good evidence and persuasion to convince them of the fact; they think that is all bunk. So Nietzsche would not be in a condition to make a difference between himself and Zarathustra; it was quite obvious to him that there was nothing outside him but other ladies and gentlemen. He surely was not identical with Zarathustra, and if anybody made a noise,

[4] That is, no—or little—psychology of the kind that dealt with the unconscious. However, Charcot was treating hysteria with hypnosis in the 1870s and 80s, and Josef Breuer conducted his well-known treatment of "Anna O" in 1882. There was, of course, a great deal of activity in physiological psychology throughout the last half of the century.

well, it was he himself under the disguise of Zarathustra. And the language he puts into the mouth of Zarathustra—or which he allows him to pick out of himself—is of course inflated and therefore in many places much too big. Then, there is another reason why the language is so exaggerated. Do you know under what conditions that happens?—the condition in which you do things in a complicated way as if there were no simple way?

*Mrs. Fierz:* He was identified with his thinking, and when he writes, it is like an influx of a very inferior feeling, a sentimentality.

*Dr. Jung:* That is true, that is one thing. And why is that feeling flowing in?

*Mrs. Fierz:* He does not know about it.

*Dr. Jung:* Of course, but could it not be kept outside by mere instinct? Usually people make the most extraordinary fuss trying to keep their inferior function out of the way.

*Miss Wolff:* The archetype touches depths where he cannot differentiate between the functions.

*Dr. Jung:* Exactly. The archetype has absolutely no interest in differentiating the functions because it is the totality of all functions. Then what else might be the reason that the language is so terribly pregnant?

*Remark:* Anima inspirations?

*Dr. Jung:* Well, the anima would be the personification of the inferior function; the anima is chiefly fed by the inferior function, in this case inferior feeling, so the inferior function and the anima are one and the same under two aspects; one is the scientific formulation and the other is the phenomenological.[5] Of course it is a function, in whatever form it appears. But there is a further reason for this language.

*Dr. Reichstein:* It is quite natural that the archetype should speak in such a way; they all speak such heavy language.

*Dr. Jung:* That is true to a certain extent, of course, but in Nietzsche's case it is really an exaggeration; there must be certain reasons why it is so.

*Mrs. Baumann:* It is not a compensation for his inferiority?

*Dr. Jung:* That is an idea. Whenever one has an inflation, whenever one is identical with an archetype, one has as a human being feelings of inferiority which are not admitted, and then one uses particularly big language. For instance, I once had a case, a woman, an absolutely incurable lunatic in an asylum, who called her own language "technical

[5] For Jung, the inferior function is always the "opposite" of the most developed function, the pairings being thinking/feeling and sensation/intuition. The "attitudes" are also opposed, so that for the introvert, extraversion is typically difficult and somewhat awkward, and vice versa. CW 6, *passim.*

words of power" and was always trying to make compounds of words that were all-powerful—as if, by combining a lot of words that expressed power or energy, like *powerhouse, majesty, pope, king, church, bolshevism*, etc., the compound would make a word of power. Lunatics make up these words in order to kill people with them; they take a whole mouthful and spit it out and hope people will be smashed by them, convinced and overcome. Of course it might be said that a great deal of our science consisted of such words of power; they use enormous Latin words and say things in such a complicated way that apparently no devil can understand them. But it is exceedingly simple when translated into simple words; there is no need to say it in such an awfully fat and clumsy way—that is merely to convince people. Of course one gets frightened and overcome if long Latin and Greek hybrids are screaming over you, and thinks, "Well, he must be everything and I am just nothing." That is usually done by people who are more or less insignificant and want to give themselves airs; they make a particularly big noise to express something which is not very likely. "Good wine needs no bush" is an old English saying, but people who produce insignificant stuff need big words in order to be heard at all.[6] So a certain feeling of inferiority and inefficiency, which was always present in Nietzsche, is back of that language, causing him to choose the big words in order to hit the goal. For to him the world was always exceedingly dull, nobody had ears or eyes or a feeling heart, so he had to knock at the doors with a sledgehammer. But when people locked the doors, he attacked them with such fearful words that they became frightened. His contemporary Jakob Burckhardt, the famous historian, grew quite afraid when he read *Zarathustra*—as I know from people in Basel who were acquainted with them both. It was uncanny to him; it was the language that overcame him.[7] He shut the door to Nietzsche because he was too troublesome, he made too big a noise. And one always has the impression in reading *Zarathustra*, that it does not really reach people. Nietzsche felt that too and therefore he increased the weight of it in order to make it sink in. If he would only wait, be a bit more patient, a bit less noisy, then it would sink in; certain passages in *Zarathustra* are of supreme beauty, but others are in very bad taste, and the effect of the whole is somewhat endangered by that style. Those are

[6] "If it be true that good wine needs no bush, and 'tis true that a good play needs no epilogue, yet to good wine they do use good bushes, and good plays prove the better by the help of good epilogues" (Rosalind in Shakespeare's *As You Like It*).

[7] Jakob Burckhardt (1818–1897) befriended the young Nietzsche when he came to Basel and remained a correspondent after Nietzsche's departure. His *The Civilization of the Renaissance in Italy* (1880) brought him international fame.

the main reasons for it then, but there is still another point which explains the extraordinary weight of *Zarathustra.*

*Mrs. Adler:* It is because the aspirations or intuitions are not quite real and therefore they need a particular emphasis, as it were, *against* Nietzsche, as if he were preaching to himself in the first place?

*Dr. Jung:* That is a very subtle point of view. It is surely a valid argument since there is plenty of evidence that what we would call "realization" had not taken place.

*Mrs. Baynes:* I don't understand what Mrs. Adler means by their not being quite real to him.

*Dr. Jung:* It would mean in this case, not quite realized. As a matter of fact when there is an inflation by an archetype, there is no realization: one cannot realize the thing by which one is inflated. First, the inflation must have come to an end, and then one may realize, not before. But there is still another point.

*Dr. Reichstein:* Perhaps it was because Nietzsche was against the whole world, and so he had to knock very hard.

*Dr. Jung:* Yes, that is quite certain. Nietzsche was in a sort of fighting position against the whole contemporary world and it gave him a peculiar feeling of inefficiency that his words reached nowhere—no echo anywhere. That really was the case; nobody cared, his was the voice of one shouting in the wilderness, and so naturally he would increase his voice instead of lowering it. You see, when one is not understood one should as a rule lower one's voice, because when one really speaks loudly enough and is not heard, it is because people don't want to hear. One had better begin to mutter to oneself, then they get curious.

*Miss Wolff:* The biblical language may be partly intention and partly coming from the unconscious, because Nietzsche suppressed traditional Christianity.

*Dr. Jung:* That is also a very valid consideration, that his emphasis on this style is intentional.

*Mrs. Zinno:* Is it because there is no compensation from his feeling?—no figure like Salomé in the unconscious to carry his feeling?[8]

*Dr. Jung:* Yes, that is an important point. We already mentioned the fact that the anima is somewhere in the game, but the absence of the anima as an independent figure surely increases the weight of Zarathustra to a rather considerable degree. We have there a problem in itself, namely, the identity of Zarathustra with the anima, and most probably an identity of the author with the anima, so it is an extraordinary compound.

[8] That is, no powerful anima figure, the personification of a man's contra-sexual side.

*Mr. Allemann:* When an archetype is constellated, it is always something old, historical; that might account for this old language.

*Dr. Jung:* But old language need not be so emphatic surely; there must be a power behind it that causes a tremendous emphasis and what Miss Wolff said would explain a part of it. One could say Nietzsche himself had another side which needed strong language, and all the sermons are chiefly spoken *to* himself. You must remember that he was the son of a parson and he had some inheritance presumably. I know what *that* means.

*Miss Hannah:* Is it not just the determination of a parson not to be answered back?

*Dr. Jung:* But that is not enough. On the one side, of course, one can assume a certain peculiar dull resistance of the powers which have been hitherto valid in Nietzsche himself—he needed strong language in order to overthrow that small fellow who was so overwhelmed by tradition. That would be Nietzsche's shadow, you see, of which there are evidences in certain letters to his "dear Lama," as he called his sister, being quite incapable of seeing that she had not a trace of understanding. Then you understand something about that little fellow who came from the Saxon village near Leipzig where his father was a parson. You see, that also suggested to his imagination that he was an Englishman, he needed some geographical compensation. But I want to know more about the force behind this language. A definite force, the most passionate emotion, betrays itself; there must be a great strength behind that broke through the veil of tradition.

*Mrs. Jung:* Could it not be that he had too little libido in his life?—all the libido was in the spirit and therefore it might cause the violent expression.

*Dr. Jung:* Yes, one might assume that, but nobody with that particular task could be expected to pay much attention to his personal life; that counts for something of course, but there must be a particular force behind this emphasis, and that should be seen clearly. The whole thing is overwrought, there is too much in it. I am quite certain that if you should find such a figure in one of your own dreams you would know what was happening.

*Mrs. Fierz:* The urge for individuation.

*Dr. Jung:* Exactly. The self is in it.[9] That is the reason why the old man develops such an extraordinary passion and temperament, like Zarathustra. You see, it is not the way of old wise men to be so temperamen-

[9] The self, for Jung, "expresses the unity of the personality as a whole" (CW 6, par. 789). This important idea will be extensively explicated below. So too, the archetypal "old wise man."

tal; that comes from the fact that something exceedingly electrical is within him, and that is the self, which—inasmuch as it is not realized—is contained in an archetypal form. The self can be contained in the anima, for instance, and then it causes an anima possession and the effeminization of a man's general character, his philosophy, all his convictions, his conduct, etc. Or if it is contained in the archetype of the old man, he assumes the ways of the prophet, say. Or they call be all together in one thing and then the human being is completely devoured by the archetypal tangle. That is a case we have not yet seen—where a human individual is possessed by all the things he has not, chiefly the old man, the self, and the anima. And even the instincts, the eagle and the serpent, are also on the other side. One really must ask oneself now, where is Nietzsche himself? That is really a problem. It is just as he says: he feels himself to be a mere instrument, a suffering body into which these powers have descended. So an inflation is what the word denotes; the body is filled with gas and becomes too light and rises too high and then it needs a descent. Therefore, he is coming down into the world of ordinary people, to the former quasi-normal consciousness; in the end of this first chapter, it is said that Zarathustra wants to become just the ordinary man again.

# LECTURE III

16 May 1934

* * *

Now he begins his sermon about the Superman.[1] Here we encounter that concept of the Superman for the first time. He gives a certain definition of him as the being that can be created by man's making a heroic endeavor to create something beyond himself. Of course, any creation is a creation beyond oneself, because one is already in existence, and if anything is created it must be beyond. The essence, the very principle, of creation would be man-beyond-himself, and that is the Superman. Nietzsche says here, "Man is something that is to be surpassed," that ought to be overcome. Now what is the connection between the last statement of the chapter before, that God is dead, and this beginning of the new chapter?

*Miss Hannah:* It means that the possibility of projecting god into a thing outside of ourselves is over. That period is dead, and we have to find it in ourselves—or rather in the Self.

*Dr. Jung:* Yes, and that practically amounts to the question: What happens to man when he declares that God is dead? Something must happen, because other human beings hold that God lives, declaring by that that they delegate certain of their vital processes into an impersonal sphere which they call God.

*Mr. Allemann:* It is an increase of consciousness, a breaking of a taboo.

*Dr. Jung:* Well, not necessarily, but something is increased by it.

*Mr. Allemann:* The responsibility to oneself.

*Dr. Jung:* One could say "responsibility" if one assumes that consciousness is increased; without consciousness there is no responsibility of course.

*Remark:* If he is not guided, he has to depend upon himself.

*Dr. Jung:* Yes, he is without God inasmuch as he assumes that God

[1] Most recent translators render *Übermensch* as "overman."

guides him. But that is a special case: the gods don't always guide, they also misguide. For instance, we pray to the Christian God not to lead us into temptation. One of my little daughters refused to say that prayer because God should not be doing such things. We are little ants, not even children, in comparison with God, and that he takes a fiendish pleasure in leading us into traps is really very evil.[2] But there is a definite effect which takes place when you declare that God is dead.

*Mrs. Crowley:* Inflation.

*Dr. Jung:* Of course. For you then declare that certain vital processes which you assume belong to a being outside of you, are now dead. They either do not exist any longer, or they have become your own activity. Now, since these processes are untouched by whatever you declare, they cannot die, they are never dead. They happen as they have always happened, but they happen now under the heading of your own fantasy, of your own doing. Instead of saying, "God spoke to me in a dream," you say "I had a dream, *j'ai fait un rêve*, I produced, I made, a dream": it is your activity. Then somebody comes along and says: "You terror, how can you produce such a hellish dream?"—and you think you must be an awful fellow to make such dreams! St. Augustine thanked God for not making him responsible for his own dreams.[3] He still believed in the impersonal activity. He would have gotten into a complete hell if he had thought God was dead, for then his dreams would have been his own, and any evil or any good that God had worked in the world hitherto would have been his own doing. If a person is conscious of this, his responsibility can heighten to such an extent that he will have a hellish inflation of consciousness. But also if he does not realize it, if he does not know what he has done by saying that God is dead, he can have an inflation of his whole personality. Then his unconscious will get inflated; he will be hampered by the continuous presence of God in the unconscious, which is of course the most terrible thing. Things happen to him, and he thinks he is responsible. Suddenly a thought comes into his head, for instance, and he thinks he must be a most immoral person to have such a thought. We cannot be objective, we are exceedingly hysterical: we think we have done so and so, because we don't assume that those things just happen.

[2] Jung once wrote that "a man can know . . . less about God than an ant can know of the contents of the British Museum" (CW 7, par. 394n).

[3] Though he felt commanded to refrain from the "lust of the flesh," Augustine confessed to God that certain thoughts in sleep not only cause pleasure but go so far as to obtain assent and something very like reality (*Confessions*, book 10). But Nietzsche, to the contrary: "Nothing is more your own than dreams! Nothing more your own work!" (*Daybreak*, book II, p. 78).

We are like somebody walking through a wood who thinks, when an animal crosses the path, "Why have I caused this animal to cross my path?—why have I created this animal?" But the mind is like a wood in which all kinds of things happen. Formerly, we believed that God could do marvelous things and so could put peculiar thoughts into the human mind, or that evil ghosts played bad tricks, and thus we were rid of the responsibility of certain activities. But if you declare that God is dead and that there is no spook whatever, then it is all your own doing; or worse still, the doing of your wife, or your neighbors, or their children, and so on. That is quite bad. Then God is not only introjected into you but he is also projected into mankind, and then what people do becomes extremely important, because you assume they know what they are doing and that only a devil could do such things. But those people are perfectly unconscious, as you are unconscious: you don't know what you do really, because you are not God. Yet you behave as if you were. That is the inevitable consequence, and then of course you become very important, responsible for a whole world. If you are inclined to be a good Christian, naturally you get the savior delusion. You think you are, in a way at least, a little savior, and that you must missionize the world and tell people what is good for the good cause. But your cause is exceedingly bad, because you only try to get away from your own inflation.

So when Nietzsche declares that God is dead, he is confronted with the rope-dancer, and the rope-dancer is what?

*Mrs. Stutz:* He represents the great risk of the inflation.

*Dr. Jung:* Well, the rope-dancer is that quantity of energy which has been in the god before. This is the diminutive form of the god in him, and he is a dancer because God dances the world. That a god should be a dancer is of course a very pagan notion, and the Hindu idea is that he dances the creation of the world and its destruction. But God as a creator, as the author, the maker of things, is a Christian idea as well. So God appears now like the rope-dancer who is himself, Nietzsche. And the rope-dancer leads an exceedingly risky existence. Therefore, through his identity with God, he is instantly forced into a heroic attitude, an attitude of possible self-destruction: he is increased beyond himself by that inflation. One could not say that this was very bad: it is the making of a hero. You see, a hero must have a large self-destructive tendency in order to be a hero. We praise a hero, and the hero contains a divine spark, or he would not be a hero. He encounters himself, then, as the hero, this rope-dancer, but that means the maker of his own destruction. For the moment, however, the rope-dancer plays no role. First, Zarathustra tries to teach the people his idea of the Superman.

The idea of the Superman is, of course, the consequence of the God that is dead, for then man cannot remain man. He is lifted out of himself, because all the vital processes that were embodied in God before are now in himself, and he becomes the creator of himself as God creates himself or the world. In the old Egyptian texts, God is the maker of his own egg, the builder of his own nest; he hatches himself out; he is the Phoenix that burns itself and rises out of its own ashes; he is the God that eternally re-creates himself.[4] So, whenever that inflation process gets into man, he becomes the maker of himself. Therefore, Nietzsche continues now to speak about the Superman as able to create himself; Zarathustra is now the expression of man plus God. He can undo himself and create a being beyond man, supposedly a product of man and God. Then he says that "All beings hitherto have created something beyond themselves," and that otherwise they would go back to the animals. Here is the interpretation of the old man in the chapter before: he didn't create any longer and so he went back to the animals, to nature. You see, those people who don't create themselves *do* go back to the animal. This idea of self-renewal is a general religious idea. In what kind of historical rites does it express itself?

*Mrs. Baynes:* In rebirth ceremonies and initiations.

*Dr. Jung:* Yes, all the rebirth ceremonies in all religions express this self-renewal, and it is always linked up with the idea that man in his self-renewal is doing the same thing that God does. To that extent, he is God himself. For instance, the baptism of Christ in the Jordan is the moment of his generation by God himself. According to the old Doketic teaching, it was the moment when God entered the man Christ. Christ was an ordinary man until his baptism, when God entered him and he became Superman, god-man. And he remained god-man until that moment in the garden before his crucifixion when he sweated blood. There God left him, and it was the ordinary man Christ who was crucified and not God at all. Therefore he said on the cross: "My God, why hast thou forsaken me?"[5] That old Doketic belief was of course a heretical teaching according to the Catholic dogma, but it lasted over many centuries and survives in certain more or less mystical sects still in existence.[6] Without the ceremony of rebirth, then, man is generally

[4] Osiris at some point seems to have fused with the ancient Goose God, thus the cosmic egg. "The God of All sayeth . . ., I produced myself from the matter (which) I made." E.A.T. Wallis-Budge, *From Fetish to God in Ancient Egypt* (London, 1934), p. 435.

[5] Nietzsche elsewhere writes of Jesus' cry on the cross, that perhaps it gives "evidence of a general disappointment and enlightenment over the delusion of his life" (*Daybreak*, book II, p. 114).

[6] Doketics (from *dokien*, "to seem") such as Marcion argued that if Christ died on the

thought of as an animal. In the Catholic church, people must be baptized to save them from the natural state which is not capable of the vision of God, the special prerogative of that condition. They are then *quasi modo geniti*, as if newly born. And in pagan cults they were clad in white robes and fed with milk like little children for about a week after the rebirth. I was in one part of Africa where they have rather painful and complicated initiation ceremonies, and I was told that when the young men and women evade them, as they do now under the influence of the Christian missions, they are called animals because they have not submitted to the rebirth ritual. All rebirth rituals are a making over of man into something beyond man, and that is expressed in many different ways; for instance, that the real parents are no longer their parents, or that they died and came back again as sort of ghosts in comparison to the animal being they were before, and they are given new names, etc.

These many forms of rebirth rites show that it is a *représentation collective*, an archetypal idea, which means that the process in question is a regular quality of the collective unconscious, the original disposition of man.[7] And because it has occurred everywhere, it always comes back again in one form or another. If we live at all, we will always seek the fulfilment of the archetype of rebirth; one could say it came to pass on the slightest provocation. So when Nietzsche declares that God is dead, instantly he begins to transform. With that declaration he is no longer a Christian, he is an atheist or it doesn't matter what. He immediately gets into the process of that archetype of rebirth, because those vital powers in us which we call "God" are powers of self-renewal, powers of eternal change. Goethe felt that: there is a beautiful verse in *Faust* about the kingdom of the mothers where everything is in a continuous state of self-renewal, a continuous rearrangement.[8] And this kingdom of the mothers is the abyss of the deity; it is the darkness of the good, the *deus absconditus*, the *auctor rerum*, the dark father of created things. Also one can say it is the original mother. Now, we have a peculiar

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cross he must have been only a man. Tertullian represented the orthodox doctrine that Christ was both man and god.

[7] Jung said, "I term collective all psychic contents that belong not to one individual but to many, i.e., to a society, a people, or to mankind in general. Such contents are what Lévy-Bruhl calls the *représéntation collective* or primitives" (CW 6, par. 692). Lucien Lévy-Bruhl, *How Natives Think*, tr. Lillian A. Clare (orig. Paris, 1910), p. 35ff.

[8] Both Jung and Nietzsche were devoted to Goethe. Jung especially admired the second part of *Faust*, for him a prime instance of what he called visionary art, of which *Zarathustra* is also an example. In *Faust*, see Part Two, Act I. Sc. xvi; and see also CW 15, pars. 89–154.

sphere in our unconscious which corresponds to such concepts, and we call that "God," the creative or the creating god. And as soon as this projection or this declaration, this creative god (whatever it is) is abolished, instantly that process begins in us. We are caught in those powers. If you don't want to be caught in them, then don't make such declarations; it is exceedingly foolish to make them, because you thus provoke the unconscious. Of course you think it is quite futile whether you make such a declaration or not, that you can say this or that about God and it makes no difference whatever. But I tell you it does make a difference in reality, only you won't connect it with things. You see, the man Nietzsche himself did not realize, when he said God was dead, that it meant that he would get into the mill, into the alchemical pot where he is cooked and transformed. As he did not realize, for instance, that thinking is a most exhausting creative process. He says that all his thoughts jumped out of his brain like Pallas jumping out of the head of Zeus,[9] but on the next page he complained about the terrible vomiting and awful headaches he was always pestered with when working.[10] That is generally so; we don't connect psychological and physical conditions. You see, that declaration is a very obnoxious thing: it gets him into trouble right away, but he does not realize it. The trouble is that he has to create the Superman. His first word is: I teach you the Superman, not realizing that he has to give birth to a Superman, that he is confronted with the task of creating the Superman. And what is the best proof that he does not realize it?

*Miss Hannah:* That he preaches it.

*Dr. Jung:* Yes, if he realized what a task he was confronted with, he would not teach it; he would keep it all to himself. You see, when one preaches such things, one practically says *you* ought to do it, but *I* am all right. But whether you realize it or not, you are confronted with an impossibly difficult task, perhaps really impossible, for who is courageous or bold or mad enough to suggest that he is capable of creating himself beyond himself, to assume that he is the carrier of a divine activity? That is too big.

[9] In *Ecce Homo,* talking about the time of *Zarathustra*'s composition, Nietzsche vividly describes the experience of inspiration. See Lecture II above, pp. 24–25.

[10] Nietzsche's health, except for brief periods, was unbelievably bad. In one year (1879) someone reckoned from his letters severe attacks on 118 days.

# LECTURE IV

23 May 1934

*Dr. Jung:*

I have here a question by Mrs. Bailward: "I understood you to say last time that the powers in us, which we call God, are powers of self-renewal. I suppose if this renewal process can take place, inflation does not?"

Yes, inflation is a pathological symptom and it only takes place when the actual creative self-renewal does not come to pass; that is perfectly obvious: an inflation is always a symptom of an inhibited creative process.

Then there are two questions by Mr. Baumann. The first is: "Why is dancing a symbol for creation and destruction? Does it mean to be *in the body and in time* (time as the fourth dimension)? *Materia* or form moving and changing in time is creation, or destruction?"

You are asking really for a justification for the interpretation of the creative forces as destructive forces, why dancing for instance, should be a symbol for both creation and destruction. It is because ritual dancing under primitive circumstances is symbolic; it is always a representation of the creative powers in our unconscious. Therefore it often means the sexual act, or the fertilization of the earth, or it is for the production of a certain effect, whether constructive or destructive. And as a representation of the creative act, dancing necessarily symbolizes both destruction and construction. It is impossible to create without destroying: a certain previous condition must be destroyed in order to produce a new one. The most synthetic creation is inevitably also an act of destruction. The typical Hindu god of the creative forces is Shiva who dances in the burial grounds; he is the great destroyer because he is creative life, and as such both creative and destructive. You may have seen those Indian dancers who have been in Zürich; they represented the creative act in a most marvelous way. The many arms of the deity express of course his extraordinary efficiency; he works not with two hands, but with many. Then if you look at it psychologically, the life of a creative individual contains any amount of destruction, even of self-destruction.

*Mrs. Crowley:* In that case would not the inflation also be part of that creative process, even though it is destructive in a sense?

*Dr. Jung:* Inflation is something abnormal and it is not necessarily a part of the creative process, though unfortunately it happens of course to be connected with it very often. But a creative artist, for instance, can create without imagining himself to be a creator. He can create just because it is his damned duty to do so, or because he cannot help doing it. That is, a creative person without self-consciousness. As soon as self-consciousness comes in, there is inflation: you imagine that you are the creator and then you are God, because you feel, of course, like ten thousand dollars if you have time to think of it. If you have time, you have already split off from the creative process; you look at yourself and say: "Hell, what a fellow! Isn't he grand?" And then you are in for it, you are already living in your biography, you see it printed: In the year so and so, on such a day, he had such and such an inspiration. Then you have spoiled your creative process, but you have a most healthy inflation.[1]

*Mrs. Crowley:* You spoke of the tremendous archetypal forces in Nietzsche. How could he produce *Zarathustra* without identifying if the archetypes worked in him?

*Dr. Jung:* Ah yes, but they would not be working in him, he would be working in them: that is the natural point of view.

*Mrs. Crowley:* Do you mean in the sense of a dance?

*Dr. Jung:* Of course. They have you on the string and you dance to their whistling, to their melody. But inasmuch as you say these creative forces are in Nietzsche or in me or anywhere else, you cause an inflation, because man does not possess creative powers, he is possessed by them. That is the truth. If he allows himself to be thoroughly possessed by them without questioning, without looking at them, there is no inflation, but the moment he splits off, when he thinks, "I am the fellow," an inflation follows.

*Question:* Can it be avoided?

*Dr. Jung:* Only by obeying completely without attempting to look at yourself. You must be quite naive.

*Mr. Baumann:* It happens automatically?

*Dr. Jung:* It happens automatically that you become conscious of yourself and then you are gone; it is as if you had touched a high-tension wire.

[1] Jung was especially fascinated with the visionary poet or other artist whose creativity is a primordial experience, a "dictation" from unknown voices, "a tremendous intuition striving for expression." See "Psychology and Literature" in CW 15.

*Mr. Baumann:* You cannot escape it?

*Dr. Jung:* If you are simple enough. Nietzsche of course could not help looking at the thing and then he was overwhelmed with resentments, because the creative powers steal your time, sap your strength, and what is the result? A book perhaps. But where is your personal life? All gone. Therefore, such people feel so terribly cheated; they mind it, and everybody ought to kneel down before them in order to make up for that which has been stolen by God. The creative forces have taken it out of them, and therefore they would like to personify them, to imagine that they are Shiva, in order to have the delight of being creative. But if you know you are creative and enjoy being creative, you will be crucified afterwards, because anybody identified with God will be dismembered. An old father of the church, the Bishop Synesius, said that the *spiritus phantasticus*, man's creative spirit, can penetrate the depths or the heights of the universe like God or like a great demon, but on account of that he will also have to undergo the divine punishment.[2] That would be the dismemberment of Dionysos or the crucifixion of Christ. We shall come presently to the same problem in Zarathustra.

Mr. Baumann's next question is: "Establishing relation to the crowd requires going down to a lower psychological level. Is it necessary to go into unconscious, medial relation with people, a kind of identification or *participation mystique* with the crowd,[3] or has one only to show that one has inferior parts?"

One does not need to show that one has inferior parts, you know; that is generally known. You may be sure that there are people round you who are quite convinced that they see where you are inferior. People have the lovely quality of seeing the shortcomings of other people very well; they only fail to see their own. So we need never be too self-conscious in that respect; our shortcomings are noticed; we don't need to show them particularly. We only need to show them to ourselves; we are the audience that never hears or sees. Now, that going down is only possible if somebody has been on a higher level. You see, Zarathustra is the man or the spirit that, after his going down

[2] Of Synesius, Bishop of Ptolemais, Jung said: "In his book *De Insomniio*, he assigns the *spiritus phantasticus* practically the same psychological role as Schiller to the play instinct and . . . creative fury" (CW 6, par. 174). Jung means here the reconciliation of opposites.

[3] *Participation mystique* is a phrase of Lévy-Bruhl. See *Primitive Mentality* (London, 1923), *passim*. It was much used by Jung to designate the failure, especially but not exclusively among primitive people, to distinguish oneself from various important objects in the environment. See CW 9 i, par. 226.

through the course of the centuries, has now begun to rise. The old man we met in the woods is the traditional Christian spirit that slowly receded into nature where it seemed as if it would finally disappear, but the spirit will not recede into nature entirely as long as there is man in whom to manifest. Therefore, in receding he emerges and the oncoming part of the spirit is Zarathustra. When the other one goes down, the personification of a new spirit comes up. So it is essentially the same spirit. Zarathustra has been up on the mountain and now he is coming down to the level of general mankind.

If we reduce this phenomenon to Nietzsche's personal psychology, it would run about as follows: Nietzsche was a professor in Basel for about ten years, then he withdrew from his profession and lived in Nice and Rapallo, and in Sils Maria in the Engadine; and much of the mountain symbolism in *Zarathustra* comes from such geographical surroundings. He used to walk in the mountains, and he wrote some very beautiful poems about them. So it is a part of his imagination that he felt himself as being isolated on the top of a high mountain where he could look far into the future of mankind, or where he could see life below at his feet. There he gained that new insight, a new gospel as it were. And then he came down like Moses from Sinai, to bring it to people. That is the way Nietzsche felt it, but inasmuch as he did not do it naively, without knowing what he was doing, he was identical with the creative spirit; he knew too much about it and therefore got an inflation. So there is a partial identification with Zarathustra. Now how can such a partially inflated man get down to mankind? Only in the form of a preacher who stands on a hillock and preaches. In that first sermon he is standing on a pedestal talking down to them, saying one *should*, thereby showing that his sermon is really inefficient because he is not on the same level. If he were naive he would not notice his message, but he would simply talk to the next fellow on the street, say how do you do and so on; and in the course of their talk he naturally would mention what his heart was interested in, and the other fellow would be shot to pieces. Then he would have had an effect. But you can say the grandest thing and if you are talking down it reaches nobody; it makes no impression because you talk in such a grand style that only the wrong people get you. So when *Zarathustra* was read in the beginning, only the wrong people understood what he really meant; all the cranks of Europe were filled with *Zarathustra* and nothing came from it at all.

You see, it is not inapt that we are only now attempting an analysis of *Zarathustra*; we need all the preparation of our psychology in order to understand what it really means. The second part of *Faust*, also, was

understood by nobody; it takes a long and most painstaking preparation to get the gist of it: it is most prophetic. And we need the experience of the war and of the post-war social and political phenomena to get an insight into the meaning of *Zarathustra.* Now, if Nietzsche had been unconscious of what he did, he would have been able to come down to earth. But it is not worthwhile really to speak of the man Nietzsche, for he was robbed; he lived only that Zarathustra might speak, and when it came to his own life, it was as poor and miserable as possible, a sick neurotic existence in the *pensions* of the Riviera and the Engadine, and finally in Turin where the devil got him for good.

Here is a contribution from Miss Cornford: "Zarathustra comes as a dancer since that represents the exact opposite of the Christian monk. Instead of 'mortifying the flesh' as the monk is taught to do, he lives in his body, is fully conscious of it, and makes use of it. So while the ascetic stands like an iron stake planted in the stream of life, the dancer is a plant that responds to every movement of the water. Thus it is natural that the preacher of the new religion should come as a dancer, since he brings movement instead of rigidity."

Yes, the movement in contrast to rigidity is also a point of view, it is another opposition, a pair of opposites which plays its role. There are of course many such sidelights, but they would lead a bit too far.

Then we have a question by Miss Hannah: "I had always thought of the self as a kind of objective though individual God, whom I hoped to *discover*; but when you say '*create* something beyond ourselves' [Well, that is what Zarathustra says, I don't give myself the credit of having invented such a very apt formula], do you mean the self? And if so is it created by rebirth? Is rebirth submitting ourselves to a process of nature by will, or it is a still more active process?"

What do you understand by "still more active process?"

*Miss Hannah:* I meant, have we got to do something about it or is it done to us?

*Dr. Jung:* It is a more passive process.

*Miss Hannah:* If you submit to it, it is passive, isn't it?

*Dr. Jung:* Yes, but you can also submit by will and very actively. Well now, let us assume that the Superman would be Nietzsche's formulation for the self. He understands that by creating beyond yourself you create the Superman, by will as it were; he even says one should will it, which shows very clearly that the Superman to him is an active creation by man. But we cannot create beyond ourselves; we would have to be gods to do that. You see, this confusion comes from the fact that he identifies in his language with the creative process. The right perspective in which to see it is that the creative process in you is not your own

doing. It simply takes you and uses you; it is a different will from your own. Then you understand that it is something else, something beyond yourself that is creative. It is necessarily beyond yourself, because the creative forces were before and after the act of creation. They were when you were not, when you were unconscious; and what you produce is necessarily beyond yourself because those forces are beyond yourself. You cannot rule them; they create what they choose. Of course, you can identify with it more or less, but that is really childish; then you are like a naughty boy who in spite of your warnings not to climb onto the chair, insists upon doing so and of course falls down. You say: "Now you see!" And he says: "But I wanted to!" It is an illusion when one identifies with these processes. So creating something beyond ourselves is only a formulation which comes from the idea that we are creating. We are not creating. We are only instrumental in the creative process: it creates in us, through us.

Now we will continue the third chapter where the rope-dancer is first mentioned. Zarathustra says here: "Even the wisest among you is only a disharmony and hybrid of plant and phantom. But do I bid you become phantoms or plants?" How do you understand this peculiar expression? In how far is the wisest of mankind hitherto a hybrid of plant and ghost?

*Mrs. Baynes:* Is he speaking there of the wisest among the preceding Christian wise men or the whole of humanity?

*Dr. Jung:* It would be the wisest of the people of that crowd, the people of our time. He characterizes the particular kind of wisdom which has been preached to them, and I want to know in how far that is a hybrid of plant and ghost.

*Mr. Nuthall-Smith:* Inasmuch as the earthly and spiritual are divided, people are not unified.

*Dr. Jung:* But a hybrid is not divided. The point is that it is a oneness but consisting of two things; a hybrid plant is a mixture, but it is a oneness, as a hybrid word consisting of Latin and Greek words is drawn together into one.

*Remark:* It is just a oneness of the vegetative and the spirit.

*Dr. Jung:* But he does not say spirit, he says ghost.

*Mrs. Adler:* The animal is not between, it is missing.

*Dr. Jung:* The animal would be the contrast, the opposite. Nietzsche will speak later on of the blond beast; that is his idea, the Superman in contradistinction to the plant and ghost-wisdom. But I should like to know why just plant and ghost. You see, he says even the wisest is only a discord, or disharmony, and discord is *Entzweiung* in German, which means something that does not fit exactly. A hybrid is a united discord,

so it is an objectionable sort of union of opposites. The plant is completely unconscious and the ghost has no flesh, no body, so it is an absolutely metaphysical ghost connected with a plant and forming a unit, something utterly unconscious and close to matter.

*Mrs. Baumann:* Doesn't the plant life usually mean spiritual development symbolically?—and insofar as it is plant life, it has natural life, and insofar as it is a ghost it is dead, too far away.

*Dr. Jung:* Yes, the flesh dies and then it becomes a ghost. So that hybrid consists in a natural growth on one side, perfectly sound, yet something died in between, the animal man: the flesh died, and only the ghost remains. The original natural spirit, *anima naturaliter Christiana,* that flesh in which this natural Christian soul once lived, then vanished; and what remains is this hybrid of plant, a sound beginning, and a ghost, a sad end of human life. I call your attention to this peculiar metaphor because Nietzsche inserts the middle part, he preaches the flesh again. In other words, the blond beast comes to fill the gap there, so that the plant and the ghost are united once more, and he then concentrates upon the middle part which was lacking before. So Nietzsche's whole philosophy can often be seen in the smallest detail of his metaphors.

Now we will continue the text. Here he begins with his real philosophy, interpreting the Superman as the meaning of the earth. "Let your will say: The Superman *shall be* the meaning of the earth." He makes it imperative—you shall make him so. For the earth of course could have other meanings; that the Superman is the meaning of the earth is not the most obvious conclusion to draw. Biological science drew very different conclusions in the days when Nietzsche wrote, for instance. Now, in how far is the Superman the meaning of the earth? How do you understand it?

*Mrs. Crowley:* The earth is what man makes it; it is what it means to man.

*Dr. Jung:* That is the implication, that it is left to man to create the meaning of the earth—man should show us that the Superman is the meaning. But why should the earth be given such a meaning?

*Mrs. Crowley:* Because from his point of view it is a sort of embryonic form; it is always to be renewed, it is a potential.

*Dr. Jung:* No, you see the question is really: what is Zarathustra's relation to the earth?

*Dr. Escher:* It is the same as between plant and ghost. In the middle is the earth, flesh.

*Dr. Jung:* Yes, instead of calling it flesh or animal he calls it the earth, and the earth is the body. So the body is the mediator between the

plant and the ghost. You see, the plant is not yet an animal body and the ghost is no longer; the animal body of man is in between. As you know from dream symbols, the meaning of the earth is essentially the body; matter always means something like the bowels or the lower parts of the body. Now, in how far is the Superman the body? We were supposing that Superman to be the self.

*Miss Hannah:* The meaning is always in what you have lost, and Zarathustra has lost the body, has he not?—he is too high.

*Dr. Jung:* Well, the one who lost the body is surely the man who receded into the woods. He withdrew, lost the earth; and Zarathustra is going to seek and to preach it. The man Nietzsche, of course, lost his body to a considerable extent. But it is Zarathustra here, so it is a general kind of spirit; our general spirit has lost the earth, lost weight. For the body is a terribly awkward thing and so it is omitted; we can deal with things spiritually so much more easily without the despicable body. If you understand the Superman as the self, then, how does the self express itself—or, if you are only spirit how can you express yourself?

*Miss Hannah:* The body is the only way in which the spirit can be seen.

*Dr. Jung:* Of course. You can be anything if you are a spirit, because you have no form, no shape, you are just gas. You can assume any form; you can be this or that; you can transform at will quite arbitrarily into God knows what. "But you should not think like that," or: "You should believe something, that will save you." Believe if you can! You see, that is just the trouble. And why can't you? Because you have a body. If you were a spirit you could be anywhere, but the damnable fact is that you are rooted just here, and you cannot jump out of your skin; you have definite necessities. You cannot get away from the fact of your sex, for instance, or of the color of your eyes, or the health or the sickness of your body, your physical endurance. Those are definite facts which make you an individual, a self that is just yourself and nobody else. If you were a spirit you could exchange your form every minute for another one, but being in the body you are caught; therefore, the body is such an awkward thing: it is a definite nuisance. All people who claim to be spiritual try to get away from the fact of the body; they want to destroy it in order to be something imaginary, but they never will be that, because the body denies them; the body says otherwise. They think they can live without sex or feeding, without the ordinary human conditions; and it is a mistake, a lie, and the body denies their convictions. That is what Nietzsche means here. The Superman, the self, is the meaning of the earth; it consists of the fact that we are made of earth.

Therefore, when you study symbols of individuation, you always find that no individuation can take place—I mean symbolically—without the animal, a very dark animal, coming up from primordial slime, enters the region of the spirit; that one black spot, which is the earth, is absolutely indispensable on the bright shield of spirituality. Sometimes people have the fantasy that the self consists of particles or molecules of iron or lead or any other heavy substance. That is the same idea; all those heavy metals are the very soul of the earth. The center of the earth consists of heavy metals, and so they become the symbol for the elements that constitute the self. The essences of the body, then, constitute the self. There is no other limitation, and as soon as you enter the world of the spirit, your self evaporates—looked at from the human point of view. Of course, from the other point of view it is eternal and cannot evaporate, but the personal Atman in Hindu teaching is really personal; it is the spirit of this particular body, and it is the body that makes this thing particular.

It is the essential metaphysical meaning of the earth that it gives specification to things, that it makes things distinct. Objects only become distinct in space and time, where they form a mass with different chemical or physical qualities by which they can be distinguished. Otherwise, you can be aware of nothing that exists or is supposed to exist. They say in the East that God was all alone in the beginning, and he didn't feel well at all because he didn't know who he was; so he created the universe in order to see who he was. He created distinct beings in which he could mirror himself. For you never know who you are unless you can look at yourself from without: you need a mirror to see what your face is like, how you look. If you live somewhere in the desert where you have no mirror, and where you never meet anybody who mirrors you, how can you know who you are? The old philosophers always supposed of God that he was without an opposite, without the second one; but he needs that in order to become aware of himself. Now that means separation, distinctness of things in time and space. And really the essence of differentiation, the idea of the self, could not exist for one single moment if there were not a body to create and maintain that distinctness. We may suppose that if the body vanishes and disintegrates, the self in a way disintegrates, for it loses its confines.[4] You can observe such things in *participation mystique*, inasmuch as your consciousness is then not fully aware of the reality of your body and all its given facts, your spirit or your psyche overlaps the body and is

[4] "More minute than the minute, greater than the great / Is the Soul (Atman) that is set in the heart of a creature here. / One who is without active will (*a-kratu*) beholds Him, / and becomes freed from sorrow—" (*Katha Upanishad* 2.20, Hume*, p. 349).

mixed with other psyches. And then you don't know exactly who you are; you might be something else just as well—you are a bit in doubt. Experience tells us that in many respects we behave as if we were somebody else, our mother or father or brother or anybody else with who we happen to be in more or less intimate contact.

People who are not consciously aware of the body suffer from a certain unreality of life in that inter-relatedness through *participation mystique*; they don't know when they are hungry, and they neglect the simple functions of the body. I had a case, a girl of twenty-eight, who no longer heard her steps when she walked in the street. That frightened her and she came to me. She dreamt that she was riding in a balloon—not in the basket but on top, high up in the air—and there she saw me with a rifle shooting at her from below. I finally shot her down. She was that girl I have told you about who never had seen her body. I suggested that she must bathe once in a while, and then she told me she had been brought up in a nunnery where the nuns taught her that the sight of the body was sin, that she should always cover her bath tub with a linen, so she never saw herself. I said: "Now go home and undress and stand before your long mirror and look at yourself." And when she came back, she said: "It was not so bad after all, only I think my legs are a bit too hairy!" That is the truth, that is the way people think and feel when they have such symptoms.

Now we will go on to the next paragraph: "I conjure you, my brethren, remain true to the earth." What does he mean by remaining true to the earth?

*Miss Hannah:* It is just what you were saying, that you can be anything but you must stay in your body.

*Dr. Jung:* Yes, he is talking here of superterrestrial hopes, and that is of course an attempt to divert attention from the real individual life to spiritual possibilities beyond. The spirit consists of possibilities—one could say the world of possibilities was the world of the spirit. The spirit can be anything, but the earth can only be something definite. So remaining true to the earth would mean maintaining your conscious relationship to the body. Don't run away and make yourself unconscious of bodily facts, for they keep you in real life and help you not to lose your way in the world of mere possibilities where you are simply blindfolded. This is of course a somewhat one-sided teaching, and to a person who is nothing but the body, it is all wrong. You must not forget that by far the majority of people are nothing but body. This teaching, therefore, is only valid for those who have lost it, who have been deceived by the spirit—like Klages, for instance, who defined the spirit as the enemy of the soul, the soul being the life of the body, because he assumed that

most people had lost the reality of the body as he had lost it.[5] But as a matter of fact there are plenty of people who are entirely in the body, and to those one ought to preach early Christianity, or heathen gods at least, because they haven't an idea of a spiritual possibility.

You know, a truth is never *generally* a truth. It is only a truth when it works, and when it doesn't work it is a lie, it is not valid.[6] Philosophy and religion are just like psychology in that you never can state a definite principle: it is quite impossible, for a thing which is true for one stage of development is quite untrue for another. So it is always a question of development, of time; the best truth for a certain stage is perhaps poison for another. In such matters nature shows that it is thoroughly aristocratic and esoteric. It is nothing that our liberal minds would hope or wish it to be: that one thing is true and the same everywhere, and such nonsense. There is an extreme uncertainty about truth; we are confronted with the utter impossibility of creating anything which is generally true. I often think, when I am analyzing, that if another patient should hear what I was saying to this one, he would jump right out of his skin: he could not stand it. I talk stuff that is complete blasphemy to the other, and they often come just after one another. So I have to turn right round and talk black instead of white. But it is absolutely necessary. I learned long ago that there are steps, stages of evolution, a sort of ladder. There are different capacities and one has to teach accordingly. If you teach generally you must be mighty careful to put things in such a way that they are either not understood, of if they are, that the understanding tumbles over on the right instead of the wrong side. But even that does not always help. Therefore, it is not a grateful *métier* to teach philosophy or religion or psychology.

[5] Ludwig Klages (1872–1956), a German psychologist and philosopher who developed a typology of character, depending on which of two poles one inclines toward: the spirit (which is the source of all human woes) or the life force. His major work was *Die Geist als Widersacher der Seele* (The Spirit as the Opponent of the Soul) (Leipzig, 1929–1932), 3 vols.

[6] William James (1842–1910), whom Jung knew and admired, wrote that for pragmatism the "only test of probable truth is what works best in the way of leading us." *Pragmatism* (Boston, 1907), p. 80.

# LECTURE VI

13 June 1934

* * *

> It is time for man to fix his goal. It is time for man to plant the germ of his highest hope.

Now, how do you understand this? What is on Nietzsche's mind here? That is all spoken out of certain emotion.

*Mrs. Baynes*: Doesn't it mean that he feels it to be a critical time for himself and for humanity?

*Dr. Jung:* Exactly. He expresses here his conviction, his great emotion, over the fact that it is now time, that it is even exceedingly urgent. You find that in the chapter where Zarathustra is going to visit the happy islands and down into the volcano: *Es ist Zeit, höchste Zeit.*[1] Nietzsche's feeling was that we are now at a great turning point in history and in the evolution of man. One calls that a "chiliastic mood." This is an ecclesiastical word, having to do with the Book of Revelation, and the idea of the kingdom of God to come, the millennium.[2] And this feeling of the great turning point was not realized by Nietzsche alone. For instance, that book by Spengler, *Der Untergang des Abendlandes*, is in the same mood.[3] There is the same conviction that something is going to happen, that the times have been fulfilled and something new is coming. Therefore, Nietzsche says that it is now time for man to think of himself, or to fix his goal; it is time for man to plant the germ of his highest hope, which is of course the Superman. It is the idea that man must be ready to cast off or to change his former external attitude in order to give birth to a new being. St. Paul speaks of casting away the

[1] "It is time, the highest time."

[2] In Revelation 20, it is said that holiness will prevail during a thousand-year period in which Christ will reign on earth and the ancient dragon, Satan, lie imprisoned.

[3] Oswald Spengler (1880–1936), German historian, is chiefly remembered for his millenarian, pessimistic prophecies in *The Decline of the West*, tr. C. F. Atkinson (New York: 1926–28), 2 vols.

old Adam and clothing oneself or taking on Christ, which is the same idea of a complete change, like a snake shedding its skin and creating a new one; or like the phoenix burning himself in his own nest in order to resurrect again from the ashes in a rejuvenated form.[4] These are all archetypal symbols for a time when old things are destroyed in order to make place for the new. Now, whether that is true or not we cannot prove, but, sure enough, Nietzsche had the feeling that some great new revelation ought to take place, and he saw that in the idea of the Superman.

> Still is his soil rich enough for it. But that soil will one day be poor and exhausted, and no lofty tree will any longer be able to grow thereon.
>
> Alas! there cometh the time when man will no longer launch the arrow of his longing beyond man—and the string of his bow will have unlearned to whizz!
>
> I tell you: one must still have chaos in one, to give birth to a dancing star. I tell you: ye have still chaos in you.

He obviously speaks here of the last man in contradistinction to the people of our time who are still chaotic. The unconscious is not yet synthesized; that is, there is still a sort of melting pot in them where the elements can be re-formed, where new figures or new orders can be created. The old alchemistic philosophy tried to do that. The original condition of man was represented by chaotic pieces of elements that found themselves together with no order, quite incidentally; and then by the process of fire they were melted together, producing, it was assumed, a new spiritual development. That was due to a fundamental idea of alchemistic philosophy which expressed itself by symbols of chemistry. They could not use philosophical or even psychological terms, because the church made it much too dangerous to talk of such things. But the existence of chemistry was in itself an evidence of the powers that were breaking loose immediately after the beginning of the Reformation. That movement, however, which was really equal to modern psychology, had to move underground. It has to express itself by intricate symbols, just as early Christianity used mystery terms. Instead of saying "Christ," they used the word *poimen*, for instance. In the whole book of Hermas, which is surely Christian—at least, he was supposed to be the brother of the second pope—the name of Christ is not

[4] "For as in Adam all die, so also in Christ shall all be made alive" (I Corinthians 15:22). "And so it is written, the First Adam was made a living soul, the last Adam made a quickening spirit" (I Corinthians 15:45).

mentioned at all; he is referred to only as the *poimen.*[5] And baptism and the communion could only be alluded to by certain symbols, because of the danger of persecution. To have somewhat radical or liberal views was a very serious matter in the Middle Ages: one risked being roasted. Of course, Nietzsche knew nothing of alchemy. I am quite certain that he never read such stuff, for in his time those old medieval philosophers were thought of as being sort of idiots with idiotic fantasies. So that idea of the chaos in everybody is to him like a speech metaphor, but it is apt symbolism for the disordered condition of an unconscious that is not yet synthesized.

This is expressed in every individual by a certain lack of orientation, a vagueness, a feeling of being suspected, and of drifting, finding no direction and no meaning in life. In certain stages of analysis, particularly in the beginning, people realize very clearly that they have chaos in themselves and they feel lost in it. They don't know where that chaotic movement leads: often they don't understand at all what they are doing or what the analyst is talking about. It all looks perfectly aimless and incidental. Now, Nietzsche's idea is that out of that lack of order, a dancing star should be born. Here is the symbol of dancing again. Where have we met it before?

*Miss Hannah:* The old anchorite says Zarathustra is going his way like a dancer.

*Dr. Jung:* Exactly. So the dancing refers to Zarathustra, but there are other parallels later on. The dancing star would be in the twinkling star for instance, and the star would symbolize what in this case?

*Mr. Baumann:* Individuation.

*Dr. Jung:* Yes, it would be a symbol of individuation, a symbol of the concentration of one living spark, the spark of fire that fell into creation, according to the Gnostic myth.[6]

*Mr. Baumann:* Zarathustra said that one might find the germ of the highest hope in man. Does that mean that the individuated man is the last hope of man?

*Dr. Jung:* Well, this germ of the highest hope is the star. Man should plant a germ, which would grow up in the form of plant, and the plant would create a flower which would be the star. It would be what we call the Yoga plant, with the star flower. It is an age-old poetical metaphor to

[5] *Poimen*: shepherd, watcher, protector. *The Shepherd of Hermas* consisted in lessons for instruction in Christian doctrine and practice. Hermas was a brother of Pope Pius I.

[6] Perhaps the central motif of Gnosticism is the presence in man of a divine spark (*pneuma*: spirit) which at once represents his removal from and his possibility of returning to higher spheres. See Kurt Rudolph, *Gnosis*, R. MdL. Wilson, ed. of translations (San Francisco, 1983), pp. 57f.

call a meadow full of flowers an image of the sky with its thousands of stars; flowers have those starlike forms, symmetrical structures. So if man succeeds in planting that germ, it is as if he were pregnant with a twinkling star. That explains also the dancing movement, the incessant twinkling of a star symbolizes its peculiar emanating activity. And this idea or feeling or intuition—whatever one calls it—explains the many arms of the Hindu gods. They represent the extraordinary twinkling activity of the divine body. Those arms are all moving. They symbolize an enormous activity emanating from the god. The figure of the creative Shiva, Shiva in his perfect manifestation—particularly in the Lamaistic cult—has thirty-six arms, or sometimes even seventy-two. They form a corona round him like the emanating rays of a sun or a star.[7]

Therefore, Nietzsche says later on, speaking to man: "Art thou a new power and a new law, a first movement, a wheel that rolls out of itself? Canst thou force the stars that they turn round thyself?" Here we have that same symbolism, the rotation and also the star. Then again, later: "It is terrible being alone with the judge and the revenger of thine own law; thus a star is cast out into the empty space and into the icy breath of solitude." That is also a symbol of individuation. Another reference to it is: "But my brother, if thou wantest to be a star"—meaning the Superman. And again, speaking of individuation: "The ray of a star may shine in your life and your hope may be called: 'I am, I give birth to the Superman.' " Then besides the star and the wheel, there is the symbol of the golden ball. Perhaps you know the German fairy tale about the princess who lost her golden ball in a deep well where the frog prince was watching it. She wanted to get it back, but he said: "Only if you allow me to share your seat at the table, eat from your own dish, drink from your own goblet, and share your little bed." She agreed very reluctantly, but when he crept into her bed, she threw him out against the wall, and then he transformed into a beautiful prince.[8] Here Nietzsche says: "Verily, Zarathustra had a goal, he threw his ball, now ye others, I throw the golden ball to you," meaning: I, Zarathustra, have accomplished individuation and I now throw the golden ball to you; this is the idea of the Superman again.

Now, Nietzsche speaks here of the last man who is not able to individuate, who has no chaos in himself and therefore no motive to give birth to a star. That would be the man who is completely exhausted, who is absolutely satisfied, and who doesn't know of any further evolution. Therefore he asks:

[7] Lamaism is the Buddhism of Tibet, a sect of the Mahayana branch. The multiplicity of arms in the gods symbolizes power and complexity of aspect.

[8] The Grimm fairy tale, "The Frog King."

"What is love? What is creation? What is longing? What is a star?"—so asketh the last man and blinketh.

The earth hath then become small, and on it there hoppeth the last man who maketh everything small. His species is ineradicable like that of the ground-flea, the last man liveth longest.

"We have discovered happiness"—say the last men, and blink thereby.

They have left the regions where it is hard to live, for they need warmth. One still loveth one's neighbour and rubbeth against him; for one needeth warmth.

Turning ill and being distrustful, they consider sinful: they walk warily. He is a fool who still stumbleth over stones or men!

What is this? What kind of attitude does he describe in this last man?

*Mrs. Bailward:* Playing for safety.

*Mrs. Fierz:* In that book by William James about religious experiences, there is a good passage where he says we must be prepared for everything, we don't know whether God exists or not, so we must make ourselves as if he lived and yet as if he did not live; we must say yes, and yet make safe and say no.[9]

*Dr. Jung:* Safe in every case. Yes, it is a sort of opportunism, as what he describes here is a sort of opportunistic attitude. He describes the collective man of his day, hoping to reach them by describing them to themselves; he paints a picture of the last man for them and they think it is far away in the future, but what he describes is simply the ideal man, an ideal rationalist or the ideal opportunist. He hopes to touch them in that way, that they may see, that their eyes may be opened to what they really are. But, you know, it is not at all foolish that people should be conservative to a certain extent, or that everybody should have their little pleasures for the day and for the night, and have a regard for their health. Nietzsche himself had no sense of pleasure—well, perhaps he had a certain amount of pleasure out of life, but it was precious little—and as for his health, he lived on bottles. He could not sleep, he took chloral by the heap, so if he had discovered a little happiness, it would not have been so bad. You see, he reviles the collective man who really can live. Of course, if one is doing nothing but that, life is not worthwhile; it is not meant that one should do that and nothing else. But he means the ordinary collective man who unfortunately believes in the righteousness of his principles, his only mistake

[9] In the concluding pages of his *The Varieties of Religious Experience* (New York, 1902), William James sketches his own modest "over-belief" in a god or gods of limited power (given the persistence of evil) offering no guarantees of salvation or immortality.

being that he overlooks the fact that the world has a certain depth, that there are certain things behind the screen, and that the future of mankind already casts its shadow. Zarathustra is very impatient with that poor collective man, which is of course the reason why he does not reach him.

*Mrs. Baumann:* It sounds as if he were describing the Christian Scientists. Or is sickness regarded as a sin more personal to him?

*Dr. Jung:* His description would fit Christian Science or any other "ism" because it fits the collective man as he is. Then at the end of the chapter he says:

> "And now do they look at me and laugh: and while they laugh they hate me too. There is ice in their laughter."

That shows his attitude. He feels a tremendous split between himself and the collective man. You see, he no longer talks of the lightning. He realizes that there is a great split, and that he looks to them like a "mocker with terrible jests." They take what he says as something comical, a sort of cruel mockery. The chapter ends with the recognition of an almost incurable difference between himself and the collective man of his time. Now, that is of course a critical moment. Here he simply gives up hoping to reach them by the lightning, that the lightning could kindle fire in them. He says that he feels them to be cold like ice. There is no warmth, no connection, nothing that would bridge the gulf. That is the key word of the situation, and in that moment the rope-dancer begins; in that moment the rope-dancer is bridging the gulf, going from one side over to the other on the thin and dangerous rope. For the speech now ceases and the symbolic action begins. And the action will show what it means to Nietzsche to establish a connection between the Superman and the collective man—in other words, what individuation means.

# LECTURE VII

20 June 1934

*Dr. Jung:*

I read last time the part in which Zarathustra deals with the most contemptible last man, and I want to ask you how you are impressed by that fellow. Do you like him? I heard a rather interesting reaction about him the other day.

*Mrs. Baynes:* I thought he was contemptible.

*Miss Hannah:* I thought that he was all right as a *piece* of an individual but not as a whole.

*Mrs. Baumann:* I thought he was the boring side of the banal existence of man.

*Dr. Jung:* Well, somebody who is a great enthusiast about Nietzsche told me that he found the last man not so contemptible after all; he thought he was a fairly acceptable individual and that his ideas were not so bad. For instance, Zarathustra says: "Turning ill and being distrustful, they consider sinful: they walk warily. He is a fool who stumbleth over stones or men!" I would not contradict that. "One still loveth his neighbour and rubbeth against him, for one needeth warmth." That is a perfectly tenable truth. And having regard for health, I should say was not too bad when you remember what Zarathustra says about the valuation and appreciation of the body. Later on there is a chapter where he curses those who despise the body, and these last men surely have high regard for health, which means the functioning of the body. So that last man is a very ordinary and quite reasonable individual, with nothing particularly excessive. Then he says: "One no longer becometh poor or rich; both are too burdensome." Again a very reasonable standpoint. If people did not follow such ideals the world would be even more a hell of a chaos than it is today. If people would be a bit more reasonable, with less passion for being very poor or very rich, perhaps things in general would be quieter and better. You see, he is cursing a fairly normal human being, and if Nietzsche had accepted that man in himself as an indispensable fragment, at least, of his make-up, he would have been better perhaps.

He would not have been so excessive, and he would not have injured himself. Another allusion which is characteristic is: "One still worketh, for work is a pastime. But one is careful lest the pastime should hurt one." They don't overwork apparently. Nietzsche, on the other hand, was a man who passionately wasted his energies and no doubt injured his brain through a most uncanny intensity. Of course one can say that if that intensity had not been one of his characteristics, we would not have had *Zarathustra* nor any of his other books. But obviously the two things are true, not only the one.

Now while Zarathustra is delivering that sermon, he again has to realize that it doesn't reach the ears of his audience, and the next chapter begins:

> Then, however, something happened which made every mouth mute and every eye fixed. In the meantime, of course, the rope-dancer had commenced his performance: . . .

How do you understand the fact that the rope-dancer has begun his task while Zarathustra was still talking about the most contemptible of men? That is a bit of psychological causality. We must think of the whole procedure here as a process in one person.

*Dr. Reichstein:* If we take this rope-dancer as the Superman, it would be a contradictory point of view, a contrast to this last man, who is quite entangled in matter, most materialistic.

*Dr. Jung:* You think that a sort of compensatory process is now beginning. Yes, the sermon is getting thin, one almost feels it. First of all he doesn't reach his audience; then, what he says is pretty thin because it is unjust. He really curses the man on whom he lives, the ordinary man. He lives on health for instance, and he is making just that thing in himself most contemptible. So what he says is contradicted from within by the facts; he says something which has no longer anything to do with the facts. And then whatever one says is thin and ordinary, as if it had been emptied of libido. There is no power in it, or there is only willpower, that miserably small amount of disposable libido which constitutes the so-called willpower of man. It is as if pressed out of him by a concentrated effort of will, but it is not supported by the instinctive truth, by the deeper layers of his personality. They then begin to proceed by themselves, to become automatic; they appear in the rope-dancer in an activity which is no longer Zarathustra's activity. But the rope-dancer is also in a way Zarathustra himself. That does not mean Zarathustra as he is here in the book, where everything is split up into different figures, but it is a *drame intérieur* of the author himself. While he is talking in the form of Zarathustra, somebody else is going to work

in the form of the rope-dancer. Then what kind of figure would the rope-dancer be in Nietzsche, looked at from this basis? Have we any category into which we could put him? Here is Zarathustra and the figure of the old wise man, and now we come to the passage where that terrible jester appears, the buffoon. There are a number of figures.

*Mr. Allemann:* It is that part of Nietzsche which goes over the gulf to become the Superman.

*Dr. Jung:* Yes, the rope-dancer is Nietzsche's attempt to become the Superman. You see, that was doomed to come off; he burns his bridge talking about the last man, telling the people they are utterly contemptible in forgetting to become Supermen. Naturally they then want to see the Superman. They call for the rope-dancer, because they cannot believe that it is possible to cross over the gulf, to walk on that thin rope over the abyss which separates them from the Superman. He should show them how one becomes a Superman: that is the urgent question. You see they can say: *Tout cela est bien dit mais il faut cultiver notre jardin.* It is like the sort of empty talk which is going on now in the world. It is in every newspaper and book. They all say, one ought to, one must, but nobody shows how the thing can be done. There are even people who say it would be quite simple to regulate prices, for instance; we have ten thousand good propositions but nobody shows the way to carry them out. They say; *if* only people did so and so, but we have to deal with man as he is, we cannot make a system or a scheme where everybody is doing his duty to the utmost. It never has been done. Well, there have been some particular enthusiasts or particular blessed fools who did their duty to the utmost; they were either great fools or marvelous beings whose pictures were put into chapels and worshipped. But people in general would never come to the conclusion that they ought to do their duty to the utmost, because it has already been done by one and that is enough. Be careful not to imitate it; that is their morality. So of course when Zarathustra talks of the Superman, people are interested in the rope-dancer who is actually going to perform the great feat. This is the reality test. *Tout cela est bien dit,* but now let us see how the thing is done. And Nietzsche comes to an end; he doesn't know, for he is the figure that lives in ideas. Now, that is the archetype of the wise old man, who is a system of beautiful ideas. He consists of a tissue of the most marvelous ideas that have ever been visualized, but nowhere is it said how to do it. It is only sometimes put before you as a sort of ethical program; one ought to. But as soon as you begin to apply it, there is only a spasmodic attempt of willpower. It means a terrible effort, and you feel that it is unreal. Therefore, it is unavoidable, when the sermon becomes thin, that there should be li-

bido running over into another system, a practical system which will show how the thing is done—or how it fails perhaps.[1] I will read the text:

> he had come out at a little door, and was going along the rope which was stretched between two towers, so that it hung above the marketplace and the people. When he was just midway across, the little door opened once more, and a gaudily-dressed fellow like a buffoon sprang out, and went rapidly after the first one. "Go on, halt-foot," cried the frightful voice, "go on, lazy-bones, interloper, sallow-face!—lest I tickle thee with my heel! What dost thou here between the towers? In the tower is the place for thee, thou shouldst be locked up; to one better than thyself thou blockest the way!' And with every word he came nearer and nearer the first one.

And what kind of system in Nietzsche would the rope-dancer be?

*Miss Hannah:* It is the shadow. Nietzsche does not do it himself, the shadow makes an effort.

*Dr. Jung:* That is a possibility. The rope-dancer could be the shadow, as we said before, but we must have evidence for such a diagnosis. Have you any evidence?

*Miss Hannah:* It seemed to me that he was the shadow, because the attempt failed; attempts that one leaves to the unconscious always do, because they are too fragmentary.

*Dr. Jung:* Yes, that could be called evidence. It is obviously an attempt that is destined to fail and insofar one could say it was a shadow attempt, an attempt left to the unconscious. The whole man is not in it.

*Mrs. Baumann:* I had an idea that it must be the last man as it is in Nietzsche, because that is the thing which has been left out.

*Dr. Jung:* Yes, we were dealing with the last man just before, so it is very probable that that figure would play a role here too. The first part is simply the mapping out of the task, making a program, and then the question arises about how that is to be carried out, and here the way is being shown. Sure enough, Nietzsche means: get up, ye last men, and try to cross over the gulf; and these so-called last men, these most contemptible ordinary men, are now trying to get across. Now, they are surely shadows. They are not heroic in the least. They are utterly inconspicuous, and chiefly characterized by more or less negative qualities. All heroic attempt has vanished, apparently; you would not call them

[1] After Jung's break with Freud he continued to employ the concept of *libido*, though decreasingly in his later works. However, Jung used *libido* to mean psychic energy in general and not just sexual energy. See CW 5, par. 186.

especially positive natures. It is quite generally true that our consciousness is chiefly in the foreground—our attempts are chiefly conscious—at least we like to say so. Therefore, we call the person behind our backs our shadow, and the assumption is that no particular heroic attempts will be made by this person. The conscious ego is the one for that. The shadow figure has no body; it is relatively inefficient, and we assume that efficiency, willpower, energy, and all that, are in the conscious. So this more or less inadequate rope-dancer would about fulfil the role of the shadow also. And what about that terrible fellow who comes out after him?

*Miss Wolff:* Is there not a certain complication in this case? Nietzsche's real shadow, that is, the ordinary man in him, was not at all included in the problem. So the rope-dancer is like a sort of surrogate figure. At the same time, the image of the rope-dancer looks to me like a reflection and a criticism on the whole situation. It means to say that the way Zarathustra has just proclaimed of how to become the Superman is an unreal one. It is acrobatic, a sort of circus-stunt. It is a dangerous unreality, and therefore a catastrophe is bound to happen.

*Dr. Jung:* Quite. So it would be a symbolic demonstration of Zarathustra's psychology; it is performed as a sort of symbol before the crowd. Under ordinary circumstances that rope-dancer would have gone across as he has often done, and it is merely that Zarathustra has made his appearance in the place this disaster happens. He is interfering with the rope-dancer by his presence.

*Mrs. Jung:* I should have thought that the rope-dancer was the mind or intellect of Nietzsche insofar as Nietzsche is identified with it, and the buffoon would be the shadow who jumps over him. For, that Nietzsche's mind broke down is really the whole tragedy. I cannot see how the rope-dancer can be the last man. It seems to me he is the opposite, because the last man is here described as not at all daring, taking no risks: *he* would not fall down. But Nietzsche himself fell down really.

*Dr. Jung:* Yes, that could be true too. Well, as a matter of fact it is exceedingly difficult to judge from the beginning as to the real nature of the rope-dancer. We have to anticipate a little. Later on, we see that the rope-dancer is killed and Zarathustra takes care of his body, but before he dies he says to him: Thy soul will be dead even sooner than thy body. This is the prophetic word, it prophesies Nietzsche's fate. His soul died in 1889 when his general paralysis began, but he lived on for eleven years more. His body lived but his soul was dead. So the fate of that rope-dancer symbolically anticipates the fate that overcame Nietzsche: Nietzsche himself is the rope-dancer and the same fate will

befall him. One could say it was Nietzsche's mind or his consciousness; or I think I would say this rope-dancer symbolizes Nietzsche himself, though in a way he is much less than Nietzsche, insofar as he is a shadow only. Of course, the whole event here is a sort of play of shadows or a writing projected against the wall, which forecasts the fate that Nietzsche the man will experience. So we can say that under the disguise of the rope-dancer, Nietzsche himself appears as a real man who tries to go across that rope. And in that case, who would the buffoon be?

*Dr. Reichstein:* That is the real demoniacal force which Nietzsche thought the first rope-dancer to be. I think the first rope-dancer was the conscious part of what Nietzsche preaches, and the real demoniacal force which we saw in the speech comes here in the form of the buffoon.

*Dr. Jung:* Indubitably, this figure that comes out after the rope-dancer is a demoniacal figure; he is characterized as such. We hear nothing more of him here—whether he really goes across the rope. For the moment he seems to vanish into thin air. The whole attention then concentrates upon the body, the accident. So it is evidently not the purpose of the buffoon to show how one gets across. His task seems to be to kill the rope-dancer. That figure returns later on, however. But if the rope-dancer is Nietzsche himself, then what would the hostile figure be?

*Mrs. Baynes:* Could he not be taken as the negative feeling that Nietzsche has created in the crowd, which makes the crowd determined to thwart his effort?

*Dr. Jung:* That is indirectly true, but I think this figure really arises from Nietzsche himself. It would be the active shadow, a shadow whose power has been underrated. This shadow takes its origin really in those most harmless last men. Therefore the whole catastrophe is predicted in the last sentence of the chapter before: "But they think me cold, and a mocker with terrible jests." They already see in him the terrible jester, this buffoon that will eventually kill the rope-dancer, because they hold that what he says of the Superman is well-nigh impossible, and if anybody should try to carry it out, he would fall dead, which happens in fact immediately after. So the buffoon could be called an active shadow. The shadow is as a rule inactive, a mere background, or an indication that somebody has body—three dimensions—since a thing that has not three dimensions casts no shadow. If a person is more or less complete, his shadow is visible; if it is not, you feel that person is as if painted flat upon the wall. With more or less shadow, there is more or less negation or contradiction, and without that nobody is complete.

People who have only two dimensions are identical with a sort of persona or mask which they carry in front of themselves and behind which they hide. The persona in itself casts no shadow. It is a perfectly clear picture of a personality that is above board, no blame, no spot anywhere; but when you notice that there is no shadow, you know it is a mask and the real person is behind that screen.

*Mr. Baumann:* Is that thin quality not expressed by the scene? There is a marketplace and two windows and a rope, but it leads nowhere in particular. I mean, if there were a river or an abyss that one had to go over, it would make the whole thing real, but a rope goes over nothing.

*Dr. Jung:* That is due to the fact that the whole thing is simply a symbolic show. You think you have gone across an abyss but you have merely crossed the stage, you have gone nowhere. You think you have crossed the Red Sea perhaps, but it is only a symbolic performance, like a play in a theater.

*Miss Wolff:* What I meant to say is that Nietzsche, in as far as he identifies with Zarathustra, is a rope-dancer. Zarathustra has just preached that man ought to *grow* beyond himself into the Superman. But Nietzsche does not grow, he does not take roots by assimilating his shadow. Instead, he identifies with his vision, and so it all becomes a sort of trick, like walking on air. The buffoon is the shadow which is left behind, "the last man," the ordinary man, and because it is left behind, in the end it overtakes Nietzsche.

*Dr. Jung:* Yes, that is the psychology of it; that is just what I mean.

*Dr. Reichstein:* Is not the symbol of the rope-dancer very unusual for this situation? I think it never could be in itself a symbol for a real surpassing of difficulties.

*Dr. Jung:* Well, it is a great risk, and for that the rope-dancer is an excellent picture.

*Mrs. Crowley:* He is able to hold the balance also.

*Dr. Reichstein:* I think that a symbol must be more connected with the earth than a rope-dancer, in order to fit into a real situation.

*Dr. Jung:* But that the thing is *not* connected with reality is exactly the trouble; therefore, the rope-dancer is such an excellent symbol, or an arrow over a river.

*Mrs. Baynes:* It is because he himself has to find the Superman.

*Dr. Jung:* Yes. You see the idea of bridging a gap is most characteristic for this affair of the Superman. And then, as Mrs. Crowley points out, the necessity of keeping the balance between the two sides.

*Mrs. Bailward:* Is it the balance between the opposites?

*Dr. Jung:* Exactly, it is the crossing from one condition to another, which is a symbol of the pairs of opposites, and the way by which

one gets to the Superman. And the opposites are connected by the transcendent function; that is beautifully demonstrated by the rope stretched between the two towers. Of course, that the whole thing is in the air is characteristic too.

*Mrs. Crowley:* I think there is another reason for the symbol. Nietzsche is always referring to the bridge without a goal, and this is just a bridge: there is no goal.

*Dr. Jung:* Yes, he says man is a bridge between two banks. So the picture is very much to the point in every respect.

*Dr. Reichstein:* Perhaps in a teleological way it might mean to show Nietzsche that what he wants is not good for him, that he is not on the real way; the symbol would mean that the whole thing is in the air, circuslike, not real.

*Dr. Jung:* Well, it is like dream symbolism. When a dream picture is impossible or absurd, it conveys the idea that what one does is absurd, but at the same time it shows the way. If one takes it concretely, as it stands in the vision, of course it is absurd, and then of course the catastrophe is due. But if Nietzsche only could abstract it, dissolve it; if he could say, ah, a rope stretched between two towers, pairs of opposites which should be connected, and walk from one side to the other, then he would be on the right way. Then he could say, "I have the conflict in myself, a dilemma, and I should bridge that gulf," and then he would discover the problem of the pairs of opposites.

This is an exceedingly important point, because Nietzsche in a way continues the discussion which was begun by Friedrich Schiller, the first of the German philosophers. Schiller is to me a philosopher. I think little of his poetry, but I think a great deal of his philosophy.[2] He was the first German to become aware of the problem of the opposites in human nature; that psychological split became manifest to him probably under the influence of the impressions of the French Revolution, which was a sheer horror to the people of that time. It was the first time in history that the Christian god was dethroned. Nôtre Dame was desecrated and *la déesse Raison* put upon the throne and worshipped instead of the Christian god. There was wholesale slaughter, heads cut off by the score—and killing the most Christian king was a thing simply unheard of. You see, values began rattling down like any-

[2] Johann Christoph Friedrich von Schiller (1757–1805) is best known for his poetry and drama, but his *Letters on the Aesthetical Education of Man* were particularly important to Jung, not least in anticipating Jung's distinctions between introvert and extravert. See CW 6, ch. 2. It is not clear why Jung calls him the first of the German philosophers, since Kant, an even more important influence on Jung, was earlier—not to mention Leibniz. Nietzsche was influenced by Schiller's comparison of art and play.

thing, as they are today, and as they were during the great war. Sensitive, thinking people were tremendously shaken by all those events in France, and it was under the immediate impression of those events that Schiller discovered that problem of the pairs of opposites: the problem that man, on the one side, is a fairly civilized being, and on the other, quite barbarous. He sought a way of overcoming that condition, a way that might lead to a sort of reasonable state; and the only medicine he found was in the vision of beauty, the idea that in the contemplation of beauty you can be united with yourself. Curiously enough, as an example of beauty he chose the *Juno Ludovisi*, an antique bust that has nothing particularly interesting about it. If he had said Apollo, or a head of Zeus, or Homer, it would be more understandable, but just that *Juno Ludovisi* is perfectly foolish. I think he must have had such a bust in his study, and he probably contemplated it and thought it a most marvelous face. So that if everybody would do something of the sort—if they could behold beauty—they could unite the pairs of opposites.

Now this problem apparently went to sleep again, but once touched upon it never goes to sleep really; it keeps on causing bad dreams, and Nietzsche took it up again. After Schiller, the line goes through Schopenhauer, but Schopenhauer was entirely pessimistic as to its solution; also he did not see it in just such a light. He was convinced that the world was a tremendous error. He felt that split as *being*, not psychological, but as a split in the world, as if there was somewhere a profound mistake in the calculation of the world; and he came to the conclusion that the evil was ineradicable. He felt that the world was merely incidental, that there was an unconscious will through which in the course of eternity, at an absolutely unaccountable moment, the world came to pass; that it had not developed historically, but came into existence as a dream image of the blind will. There was no foresight, no intention in the making; it simply happened. He went further than the Gnostics who assumed that there was a creator, the Demiurgos, who was at least half-conscious; Schopenhauer was absolutely pessimistic. But though to him the split was projected into the world and not into man, it is very much the same thing; he unites the pairs of opposites. Then he said it also happened that man developed an intellect which was able to mirror itself. He must hold this mirror before the intellect and it will see its own face and say, "No more of this, we will stop that whole show, make it invalid—and return to Nirvana by a complete denial of life in general."[3]

[3] Jung, describing in his autobiography the period between the ages of 16 and 19 as devoted to a study of philosophical and religious writing to help him with his personal

That is what you do when you project a problem into your relations or friends, for instance: you help them to annihilate each other, to do all sorts of damage to each other, in order to settle your own problem. One represents one side of your character and the other another side, and you try to get them to meet either in a friendly way or to fight each other. This explains the intrigues that always surround neurotic people; they are embedded in a tissue of intrigue. They suffer of course terribly from poisonous projections, but they always cause them; they even instigate them. Other people seem to be sort of actors in their private theater: one laughs and another weeps, and they tell this or that story to put those people against each other—and there they have the play they want. Of course, they pay the expenses in the long run, but the others do too if they are fools enough to fall into the trap. Also, in the history of a patient who is still embedded in his family, you will see that he usually succeeds in getting members of his family into pairs of opposites, dressing them up to play different roles. The daughter projects into the father and mother, for instance, or the parents into the children. Or in political groups, they even project their problems into the political parties.

The next figure to deal with the opposites after Schopenhauer was Nietzsche, who was also a sort of moral philosopher, and in *Zarathustra* he is actually at grips with the problem. His other works, *The Will to Power* and *The Genealogy of Morals*,[4] for instance, are chiefly criticisms of our civilization—of course always with a view to the dark shadow behind. So Nietzsche is really a modern psychologist. In our days, he would have made a famous analyst, for he had an ingenious flare for the dark background and the secret motivations; he has anticipated a great deal of Freud and Adler. But Nietzsche had by no means a merely critical mind. He had, of course, a critical intellect, like those French aphorists of the eighteenth century, but he did not get stuck in mere criticism. He was beyond that; he was positive, and in *Zarathustra* he also made the heroic attempt to settle the conflict. And here he encounters the shadow, which he has already clearly shown in his other

spiritual problems, says that he was attracted to Pythagoras, Heraclitus, Empedocles, Plato, and Meister Eckhart. "But the great find resulting from my researches was Schopenhauer" (*MDR*, p. 69/76). Nietzsche said of Schopenhauer, "My confidence in him was instantaneous. . . . I understood him as if he had written especially for me" (*Schopenhauer as Educator*, tr. J. W. Hillesheim and M. R. Simpson [South Bend, Indiana, 1965], p. 18). Later, both men had serious reservations about the great pessimist.

[4] See *Genealogy* and *WP* in List of Bibliographic Abbreviations. *WP* is an assemblage of aphorisms and notes (1901), originally by Nietzsche's sister who is now known to have been a bowdlerizer.

works. He tries to build up an attitude or a system by which one can overcome that terrible shadow which undermines everything and checks every movement, and it is interesting to watch the development. In Schiller, it was a sort of aesthetic solution, very weak, as if he had not realized the length and the depth of the problem. To try to solve it by the vision of beauty is like trying to put out a great fire with a bottle of lemonade. Schopenhauer made a more heroic attempt, but he annihilates the whole world; he annuls all existence in order to settle the conflict of man, and that is going too far. It is like cutting one's head off because one has a headache. Nietzsche came more truly and more specifically to grips with the psychology of man; therefore, his critical work was chiefly psychological, and he felt that the regeneration of man was needed, a readjustment.[5]

[5] Nietzsche's theory of the "bad conscience" in *Genealogy* is very similar to Freud's "super ego." Also Nietzsche and Freud use the term *das es* for the impersonal part of the psyche. Alfred Adler sometimes cited Nietzsche, but insisted that "individual psychology has erroneously been placed near Nietzsche." See *Superiority and Social Unrest* (New York, 1973), p. 209.

# LECTURE VIII

27 June 1934

* * *

*Mrs. Crowley:* If Nietzsche had been quite conscious, what would have happened to Zarathustra? Obviously he would not have been in this form.

*Dr. Jung:* I am afraid that is like asking what would have happened in the history of the world if the old Romans had known gunpowder and rifles. One can only say, if the same problem should happen to one of us, I hope he would have learned analysis enough to avoid that identity. You see, the *daimon* cannot be completely wiped out by the assumption that it is a mere projection or an identity with a fantasy; on the contrary, you can assume that you have built a certain fantasy and that the identity would not have been if you had not made just that fantasy. But if you detach from the fantasy, from that agency which works in you, then you become aware of the extraordinary reality of the thing; only when you detach, when you make that sacrifice, do you know what it is worth. As long as you hold onto it, you don't know what it means, nor how it functions, and then you cannot develop and it cannot develop. So when I have an idea that the wise old man has had his hands in something, I try to go back to my humble self and make sure that I am in no way identical with him. Then it is freed from my cumbersome presence, and I am free from the awful assumptions of that figure, I don't need to talk in such a stilted way, to produce hieratic language, to establish the truth of the world and the law of life, and to be infallible; I can be quite fallible, an ordinary human being. Naturally, I try sometimes to do my best and sometimes my worst, but I am in no way that marvelous being who talks so beautifully, in such a heavenly way, like the old parson on Sunday afternoon at two o'clock.

Therefore, I always say you had better leave God alone and then you will see what he can do. Most people who are on such good terms with God assume that it is their virtue, but if you leave the whole thing alone you can see how it works. For instance, perhaps you assume that

you should not eat salt in your food because you don't understand why you need it. Then don't bother about salt, eat your food without it, and you will soon discover what it does. For heaven's sake, don't believe these things, the wise old man, the collective unconscious, etc. Try it, and see what happens without. It is very simple; don't touch it and you will see how it works. So if Nietzsche were a contemporary of mine and asked my ideas about it, I would say: "Be your humble self, say you know nothing, you have no ideas, and if you feel that there is somebody who wants to talk, give him a chance, clear out of your brain and leave it a while to the old man. Then make notes of it, take it down and see what he says. And then you can make up your mind whether your ideas fit in with it or not. But don't identify with it." Of course, the thought probably would not enter his mind to ask my advice or anybody's advice about it.

I often meet very religious people who identify with the wise old man and I follow a certain principle in dealing with them. I enter upon their proposition and, according to principle, whatever they want I let them have to the end, so that they finally get sick of it. That is the old principle of Heraclitus, who said to let the Ephesians have plenty of gold so that their viciousness would come to the daylight; without gold they would have to work, but if they have gold enough, they can develop their vices, and then they will become obvious.[1] So if you have to deal with people who suffer from megalomania, just favor them until they explode—that is the best way. If anybody is convinced that he is very good, let him believe that he is good to the very edge of his existence, for if you tell him he is evil, he will make a desperate *effort* to be good and never get beyond his conviction of his virtue. I always follow that principle with lunatics also—of course people with inflations are mild lunatics and sometimes not very mild. If a man says he is the triple god or the pope or Jesus, I say: "Why not?—anybody can be Jesus." But it happened once that I had another man in the same ward who said he was Jesus too; we had two Jesuses, and how could I make out which was the one? I simply put them together in the same room to let them have it out. About half an hour later I went and listened, but there was no noise, so I went in and one was standing behind the stove and the other tapping on the window looking out. I asked one of them, "Now what about the Jesus? Who is the real one?" And he pointed to the other and said, "Of course that is a mad ass." He saw right away that he was a mad man but that he himself was mad he

[1] Heraclitus, himself a native of Ephesus, wrote, "May you have plenty of wealth, you men of Ephesus, in order that you may be punished for your evil ways." Philip Wheelwright, *Heraclitus* (Princeton, 1959), fr. 96.

could not see. So what can you do? Of course, you cannot cure them. But people who have inflations are not lunatics in the sense that their brain is already split and congealed into that form. In cases of inflation it is functional; it is still in a liquid condition, and the cure depends upon the attitude people take, whether they take a sort of compensatory or contrasting attitude or whether they agree and submit to the majesty of an inflation. Sometimes there is a very great majesty in inflation, something marvelous. Now we will continue our text:

> When, however, he was but a step behind, there happened the frightful thing which made every mouth mute and every eye fixed:—he uttered a yell like a devil, and jumped over the other who was in his way. The latter, however, when he thus saw his rival triumph, lost at the same time his head and his footing on the rope; he threw his pole away and shot downwards faster than it, like an eddy of arms and legs, into the depth. The market-place and the people were like the sea when the storm cometh on: they all flew apart and in disorder, especially where the body was about to fall.
>
> Zarathustra, however, remained standing, and just beside him fell the body, badly injured and disfigured, but not yet dead.

The fact that Zarathustra did not run away, but remained glued to the spot, means that he had a very particular relationship to that event; the rope-dancer who fell down had an intimate connection with him.

> After a while consciousness returned to the shattered man, and he saw Zarathustra kneeling beside him. "What art thou doing there?" said he at last, "I knew long ago that the devil would trip me up. Now he draggeth me to hell: wilt thou prevent him?"
>
> "On mine honour, my friend," answered Zarathustra, "there is nothing of all that whereof thou speakest: there is no devil and no hell. Thy soul will be dead even sooner than thy body: fear, therefore, nothing any more!"

This is the classical passage in *Zarathustra*, the prophecy, the unmistakable anticipation of the final catastrophe, his madness, where his mind or his soul was dead long before his body. And during his madness he was utterly gone—there was absolutely no connection with him. It was an a-typical form of the general paralysis of the insane, and he was quite bad; one could not talk to him. There was no reasonable connection. Occasionally, he ran away. Once he ran away from his sister's house, and was caught naked in one of the gardens of Weimar. Then he had quiet times when she could walk with him but he could not

react if talked to; there were only a few intelligible remarks. For instance, he once said to his sister: "Are we not quite happy?"—perfectly reasonably, and then he was gone, confused. People have concluded from that that his madness was a divine mania—what the Greeks called *maniá*, a divine state, the state of being filled with the god; one is *entheos*, the god is within. The remark was quoted as evidence that he had reached a sort of nirvana condition.

You see, we can assume that behind madness there *is* a sort of nirvana condition. That would explain why in people who are quite mad there are still voices which are entirely reasonable; and when they are physically ill often they become quite reasonable. I remember the case of a crazy woman who was full of the most absurd megalomanic ideas, but the voices she heard, which she called her telephone, told her the truth. Once she told me something perfectly absurd, a megalomanic idea expressed in an awfully involved and artificial way. I tried a long time in vain to get at the bottom of what she meant, and suddenly she became impatient and kicked against something, and said: "The telephone always disturbs me." "What did the telephone say?" She would not tell me but finally I wrested it from her. "You are leading the doctor by the nose; it is all bunk, you really belong to the lunatic asylum." And on another occasion when she was very unruly, I said: "But look here, if you behave like that, everybody will think you are not quite in your senses. That is the reason you are here in the lunatic asylum; one must keep such people locked up." She remonstrated and then suddenly was interrupted by her telephone: "The doctor is quite right; of course you are mad, and you need to be locked up." They were voices of perfect normality and insight.

Another case was a man, one of the noisiest individuals in the ward. He usually began at about five o'clock in the morning to be excited and unapproachable. He cursed everybody up and down and was sometimes quite violent, one had to keep him locked up. Then from ten on he was left in the open ward or in the garden, and when I came at that hour he usually shouted: "There is one of that dog and monkey crowd of doctors who want to play saviors and cure lunatics; it is all bunk." It was almost a stereotyped speech. But once when I came, that fellow was perfectly quiet. The nurse said he was quite nice and gentle, and he spoke to me in a normal voice. Then I noticed that his hands were hot and found he had already thirty-nine degrees of fever. They put him to bed and it turned out to be a case of typhoid fever which lasted for about six weeks. During that time he was a gentle simple being, most obedient and never noisy. Whenever I came to his bed, he said, "Thank you doctor, it is very nice of you to look after me." And he

always thanked the nurses; he was a soft, charming person, really. We got used to his complete transformation, but one morning, when he was still very weak he said feebly, "Ah, there is again one of those dogs and monkeys of doctors who play saviors." I thought, "You are getting up, old man," and within a week he could loudly croak his case, and then I knew he was cured. He was back in his normal state from an abnormal condition of health. Now, that man was in a lunatic asylum for almost twenty years and it is assumed in such a case that the brain is somewhat disturbed, that whole layers of cells are atrophied, but during the typhoid he was perfectly all right; then suddenly he fell back. That is a well-known fact. Therefore, originally, if these cases were treated at all, one made them artificially ill by using poisonous ointments or something which would cause an infection, because it was noticed that when suffering from high fever or infection they became relatively normal.

So the idea that there is a sort of normal or superior condition behind the diseased state of consciousness is by no means nonsensical. It is also possible that behind Nietzsche's condition there was a superior self which had no chance to come through. Consciousness was diseased, but the self was sane. For instance, I have just written a preface to a new edition of the works of Dr. Carl Ludwig Schleich, an older contemporary of mine. He had the idea that the soul of man is not at all connected with the brain but with the body, with the sympathetic nervous system, so that even if the brain is disturbed the personality is not necessarily affected.[2] It was observed in the war that tremendous losses of cerebral matter did not affect the personality at all; there were only relatively slight disturbances of another kind.

Now, Mrs. Case has just asked me this question: "You stated that if there were complete consciousness, the world would no longer exist. Do you hold the opinion that outer reality is nothing more than a projection of the unconscious?"

Of course that is a bit too quick! I cannot say that I have any conviction about such problems. I say such things with an *if.* They are not articles of conviction or faith, inevitable conclusions or scientific truths. It is psychology, and psychology is a world of facts, events, all having their own nature. If you meet an elephant in Africa, it proves nothing about the being of the world. It is just that you run across an elephant in Africa. It can mean your end or nothing at all. It is simply a fact. And so you run across certain ideas in human heads. They are just

[2] The essays of Carl Ludwig Schleich (1859–1911), the discoverer of anaesthesia, were published under the title of *Die Wunder der Seele* in 1934. Jung's foreword is in CW 18, pars. 1115–20.

there and they don't necessarily mean anything. We must free ourselves from this most unscientific prejudice that our thoughts mean something in the sense of producing something; it is exceedingly rare that a thought produces anything. A thought is a phenomenon in itself; it proves nothing. That a certain crow is flying across the lake at this moment proves nothing and means nothing. It simply flies. There is such a bird. So we have such birds in our heads and they prove nothing as to the real structure of the world. But it is important that we know that our world is a psychological fact; whatever we judge is a psychological fact. For instance, you would say that this matchstand was real. But what is real in the thing? It is what you feel. You see it here but you don't feel here; you feel up in your brain and nobody knows what the brain can do to your sense perception. There are certain waves of air which you call sound, but you call the same waves moving with less frequency vibration, because you feel it as a vibration. With a vibration of ten waves a second you feel the movement of the air; if it is sixteen per second, certain people can already hear a very low sound. So our world is relative to our psyche; therefore it does matter what we say about *the* world, because we say it about *our* world. If there is perhaps another world, what we say means precious little—no more than a louse on the North Pole.

It is an old conviction in Eastern philosophy that if you reach the state of complete or perfect consciousness, the object is abolished; the world enters into God and then it is not.[3] That of course includes the idea that *our* world is a projection. Inasmuch as we hurt ourselves against such projections, we assume that they are real. So we cannot say the world is *our* projection. It is God's projection; a superior being in man has made the projection. Therefore, in the East matter is called the definiteness of the divine thought. The divine thought can be vague and then the thing is not, but if the divine mind or thought is definite, it is matter. It is quite possible that this is so; we have absolutely no argument to use against such a statement. For instance, you can substantiate the whole of theology from the statement of modern physics, because matter as we have previously understood it doesn't exist at all. It is utterly intangible, utterly immaterial. It becomes, and it vanishes, and the thing that really exists is a sort of energy or radiation. So the Hindu philosopher's statement that matter is the definiteness of the divine thought is highly intelligent. You can say, of course, that this is a human projection taken from the experience that the world appar-

[3] That is, as individual beings emanate from God and are thus doomed to the wheel of destiny, so enlightenment means an overcoming of separateness.

ently disappears when we faint or are asleep. But you know the structure of the whole world suggests that it can disappear. It has no substance in itself. It can also be in a condition which is not; matter can dissolve into radiation, and there is nothing, not even mass; the whole thing has gone.

*Mrs. Case:* But is not radiation just as real as matter?

*Dr. Jung:* Of course, but it is no longer matter. Naturally, you must assume that there is something, inasmuch as you think about something. You see, with all these problems you wind up with antinomies or *a priori* categories. You need categories of judgment in order to be able to think about something at all; as soon as you think, you have already produced an existence, and if you assume that something is, you already think.[4] So the idea that a world returns to non-being by perfect consciousness is a philosophical idea which we have to notice; but we cannot say that this makes or destroys a world. It only makes and destroys *our* world. Well, all this is most unsatisfactory, I dislike talking of such philosophic questions concerning the reality of objects. Philosophy has very much to do with the subject, and the more you think things, the more you make them enter yourself—the more you obliterate them. You extinguish things by thinking about them; you make them unreal because you make them enter the self and then they no longer exist. For things are *our* world, not *the* world.

Well now, we will continue our text:

> The man looked up distrustfully. "If thou speakest the truth," said he, "I lose nothing when I lose my life. I am not much more than an animal which hath been taught to dance by blows and scanty fare."
>
> "Not at all," said Zarathustra, "thou hast made danger thy calling, therein there is nothing contemptible. Now thou perishest by thy calling, therefore will I bury thee with mine own hands."
>
> When Zarathustra had said this the dying one did not reply further, but he moved his hand as if he sought the hand of Zarathustra in gratitude.

We see here that the dying rope-dancer is very close to Zarathustra, and in how far Zarathustra assimilates him. In which sentence does that become visible?

*Miss Hannah:* "Thou hast made danger thy calling."

[4] Immanuel Kant did not hold that thinking created existence, but that the human understanding—not the preexistent world in itself—is the origin of space, time, causality, and other forms of perception and conception, without which the world is unintelligible.

*Dr. Jung:* Exactly. That shows in how far Zarathustra is the rope-dancer.

*Dr. Reichstein:* It is an anticipation, of course, but there is a parallel to this burial in old legends and alchemistic philosophy where the spiritual part must be buried in the earth in order to bring out something new.

*Dr. Jung:* Yes, like the grain of wheat that is buried in the earth in order that it may grow. If we encounter the figure of the rope-dancer again, we can assume that he is here buried for the purpose of a later resurrection. Do you know of any figure similar or analogous to the rope-dancer later on?

*Miss Hannah:* Is it the ugliest man?

*Dr. Jung:* It is quite possible that he is resuscitated as the ugliest man.

*Miss Hannah:* I don't understand: "Thy soul will be dead before thy body." I know it is a prophecy of Nietzsche's fate, but presumably he meant something himself by putting it down.

*Dr. Jung:* How does it sound here? In what tone does he speak?

*Miss Hannah:* It sounds like a negation of the Christian principle.

*Dr. Jung:* I mean with reference to the rope-dancer.

*Miss Hannah:* It would be to free him from the fear of death.

*Dr. Jung:* Well, when you are talking to a dying man with that intention, it would be a sort of last blessing, a consolation. The Christian parallel would be: Fear nothing; thy body will die but thy soul will live. And here he says his soul will be dead even before his body, "Fear therefore nothing any more." Just the opposite! But how is that opposite a consolation? I had not intended to enter upon this because it is really the anticipation of the whole tragic problem of Zarathustra which will be unfolded in the course of the drama. It is here in the bud, you can deduce from it the later developments, but it is difficult to demonstrate now.

*Mr. Nuthall-Smith:* He has already experienced the whole horror of dying when his soul dies; his body does not mean so much. Therefore, he has nothing to fear.

*Dr. Jung:* Would that be a consolation?

*Dr. Schlegel:* The rope-dancer said if the devil appeared, he would take him to hell.

*Dr. Jung:* Well, the rope-dancer was afraid that the devil would drag him down to hell, and then Zarathustra tells him there is no hell—and: "Thy soul will be dead even sooner than thy body." So there remains nothing for the devil to take away with him. Now do you call that consolation? It would be as if a person were suffering from a very bad toothache and somebody said: "Don't worry, I will shoot you." One

could understand it like this. But it is an exceedingly queer consolation.

*Mrs. Crowley:* Is it not connected with the idea that God is dead?

*Dr. Jung:* Yes, that is absolutely certain. It is an anti-Christian consolation. Of course, everybody would think it consoling to say: "Now don't be afraid, man, you must get rid of your body naturally, but your soul will live. As the old Egyptians and the Assyrians and the Christians for two thousand years, and all primitive people have believed." But here the whole thing is turned upside down and he talks as if that were a consolation. It is peculiar, yet I hold that there is a secret kind of consolation in it—but a consolation which is only to be understood out of the particular condition in which Nietzsche found himself in that moment. Otherwise, for any other kind of psychology, that would be no consolation whatever.

*Mr. Allemann:* Nietzsche understands that the body, the earth, is all and that the soul is nothing, the soul is meager; so there is nothing in keeping the soul and losing the body. When the body is lost the soul must be lost also.

*Dr. Jung:* Yes, he even takes it for a sort of consolation to keep the body and lose the soul. He has that prejudice of the late Christian age that the soul of man is nothing, not worth saving. It is even a great merit not to save anything so low down. It needs a tremendous institution to save such a miserable thing: nothing further can come out of man. The good we possess is all revealed. We are quite incapable of producing anything good out of ourselves. We cannot even make our way: it is all the grace of God. You see, in Catholicism there is at least the possibility of sanctification through work, but in Protestantism there is nothing but grace, and if that doesn't work we are lost forever. We have a very low esteem in our civilization for what one calls soul; we only have words. When it comes to the practical showdown, there is no esteem at all, no patience. If you say to a man that he has to spend a certain time every day for the development of his soul, he laughs in your face. He has never heard of such a thing. It is ridiculous; one believes and that is enough. That one should do something about it is absolutely unheard of.

*Dr. Reichstein:* I think the rope-dancer has committed a kind of Promethean sin, and therefore his soul will be punished for eternity. So then it would be a consolation if his soul were not a reality.

*Dr. Jung:* And one could also say that it would be a consolation for the man Nietzsche who is a sort of Prometheus; and inasmuch as he is a Prometheus, he is a rope-dancer. Thus far it is a sort of consolation to tell him his worries will be soon over. For your soul is worry, if you have

no soul there is no worry. This consolation coincides with Zarathustra's general teaching of the "blond beast."[5] Be heroic, like a fair animal. Then you have no soul. It is bunk to have a soul. It means foolish psychological complications; therefore be heroic. Identify with that great figure of the unconscious and get rid of all that psychology, all those distinctions which just mean worry. To get drunk with the figures of the unconscious is Dionysian; if you have read farther, you remember that the feast of the ass is a Dionysian orgy. That is what he advocates as a means against the insinuations of the ugliest man, in order to overcompensate the ugliest man who is a sort of miserable Christian. In the cult of Dionysos it is even the main purpose to be drunk and unconscious, to end the psychological worry, to forget in the embrace of nature all the things that bother you as being too small.

In Schiller's "Hymn to Joy," you find this idea of the compensation of the small misery of man through the greatness of the completely unconscious state of the Dionysian enthusiasm. In that intoxication, the god enters the *mystes.* He becomes a god himself. He becomes the great current of nature, the stream itself, and there are no individual worries any longer. That is a way to deal with worries when they become too great. It is the hysterical way, to use a very cool word in that connection, and it is the way of the alcoholic, who seeks unconsciousness in intoxication. He runs away to the great universe from his personal troubles, as the hysterical individual tries to save himself from his complex. The other way, the psychasthenic way or the introverted way, is to lock oneself away with one's complex, to avoid other people, to avoid intoxication in order to stare into the face of the complex and to do nothing else. That would be the Apollonian way. Of course that is not understood in the term *Apollonian,* but by definition it would be that way in the sense of discrimination, discriminating yourself as marked by a complex in contradistinction to all other beings. Just no embrace to the universe, not one kiss to all beings, focussing all your attention upon staring into the face of the complex, being a monster in a monastery, settling down to the fact that one is excluded. That is another way, another means of redemption or way of grace if you like to say so.[6]

Now here he advocates the Dionysian way. Forget yourself, be dead

[5] The much cited "blond beast" was a phrase Nietzsche introduced in *Genealogy* to mean man as animal.

[6] Schiller's (1759–1805) "Hymn to Joy" was of course to gain its musical setting in Beethoven's Ninth Symphony. In his first important work, *The Birth of Tragedy,* Nietzsche distinguished the Apollonian or serene, orderly qualities from the dark, turbulent Dionysian forces in tragedy. But gradually the Apollonian gave way in Nietzsche's developing philosophy to the Dionysian until, as madness descended upon him, he began to sign his letters "Dionysus."

to yourself; your soul will die before your body happily enough, for then you won't see what happens. You will not worry any longer. You will perhaps enter a dream, or a state of death in the sense of complete extinction, even while the body is living on. Already in the course of *Zarathustra* you see that beginning to operate. Nietzsche tries—or perhaps he was made to try—to rise to a more and more Dionysian condition. More and more the orgiastic hymn comes in. The deeper the worry, the greater the tragedy becomes, the more he loses himself in the enthusiasm of the divine mania. And that is prepared here. To a man like Nietzsche, gripped by an extraordinary suffering, it is a real consolation when somebody says: "All that terrible trouble which burns you now with the tortures of hell, will come to an end; you will go to sleep and not know what is happening to your body." If you have ever experienced such a state of oblivion in your life, where only your body lives, then you know all the bliss of the Dionysian revelation. And Nietzsche had that revelation. There are beautiful poems later on where it becomes quite obvious. He really got out of himself for a moment on the wings of an extraordinary enthusiasm, absolutely disentangled from the worry of discriminating consciousness. He actually suffered from an overintensity of consciousness, which is always the case if one is anachronistic, if one lives in a time when one is not meant to live, because one finds no understanding contemporaries.

Angelus Silesius was such a man; he lived in a time when he simply could not find his equal. Yes, if he had been able to travel to India, he would have found his equal. They would have said his truth was an old truth which they had known long ago. But nobody could understand in the West. And what happened to him? Well, he was a fellow who did not get into Dionysian enthusiasms because, as his fate shows, he locked himself away with his complex. He locked himself up literally in a monastery where he died. He lost all his beautiful poetry completely, and produced fifty-six awful pamphlets against Protestantism. He had been a Protestant and he died most miserably in a hell of a neurosis in a monastery. You see, that was the other way round: his body died before his soul, and his soul became a terrible, poisonous demon—the soul of that man who had produced "Der Cherubinische Wandersmann," that sweet mystic verse. And then fifty-six pamphlets against Protestantism![7] That is something horrible, really satanic. But it is what naturally happens to the introvert, or at least to the one who prefers that mechanism. It is of course only faintly a question of type. I am

[7] Angelus Silesius (1624–1677), pen name of Johann Scheffler. *The Cherub Wayfarer* begins: "I know that without me / God can no moment live; / were I to die, then He / no longer could survive." Rilke's poem "What will do you, God, if I die?" is strikingly similar in idea. See also CW 11, par. 190.

convinced that even an introvert can use an extraverted mechanism if he uses the way of the inferior function.

Nietzsche had an extraverted mind, so he would use the extraverted mechanism, the Dionysian way. But you see both in Nietzsche's case. He was first a professor at the University of Basel, but he was not quite understood, so he locked himself away with his complex and lived quite isolated. Then the unconscious came up with all its extraversion, and this time he locked the complex away from himself and dissolved in a tremendous extraversion within his isolation,[8] exactly like old Angelus Silesius—who should have discovered the cellar of the monastery and about a thousand bottles of old wine. His neurosis would have been cured, but he would have died from cirrhosis of the liver.

[8] That is, Nietzsche, an extreme introvert, was, in Jung's theory of compensation, extraverted in his unconscious. It was this, then, that was tapped in his fantasies of Dionysian celebrations of the body.

# LECTURE I

10 October 1934

*Dr. Jung:*

Ladies and Gentlemen: We stopped before the vacation at the death of the rope-dancer, so we will start in now with section 7.

> Meanwhile the evening came on, and the market-place veiled itself in gloom. Then the people dispersed, for even curiosity and terror become fatigued. Zarathustra, however, still sat beside the dead man on the ground, absorbed in thought: so he forgot the time. But at last it became night, and a cold wind blew upon the lonely one. Then arose Zarathustra and said to his heart:
>
> Verily, a fine catch of fish hath Zarathustra made to-day! It is not a man he hath caught, but a corpse.
>
> Sombre is human life, and as yet without meaning: a buffoon may be fateful to it.
>
> I want to teach men the sense of their existence, which is the Superman, the lightning out of the dark cloud—man.
>
> But still am I far from them, and my sense speaketh not unto their sense. To men I am still something between a fool and a corpse.
>
> Gloomy is the night, gloomy are the ways of Zarathustra. Come, thou cold and stiff companion! I carry thee to the place where I shall bury thee with mine own hands.

What do you think is remarkable in this passage?

*Mrs. Crowley:* I think this chapter is the repetition of that scene of the lightning and the Superman. It brings up that point again. But I feel that it is like a preface to the next one, that it cannot be separated, and that chapter 8 again goes back to chapter 2. We can get it only by analogy with the second one, where he is coming down from the mountain.

*Mrs. Baynes:* To me it is that he accepts the corpse as his companion.

*Dr. Jung:* Exactly. You see, we could almost expect that Zarathustra, having watched the catastrophe of the rope-dancer, would be rather

disinterested, because it would seem to have really happened outside of himself. He might philosophize about it but there would be no close or intimate connection between the rope-dancer and himself, unless it was the very near connection which we established in the former Seminar—namely, that the rope-dancer is the human form of Zarathustra, Nietzsche himself as the human being. It is just that which explains why he cannot leave the corpse; he has to remain with it, to make the corpse his companion. Now, this is a pretty gruesome spectacle, I should say: that Nietzsche the man should be in any sense the corpse that accompanies Zarathustra, the corpse that is carried by him. This is in fact the gloomy aspect of *Zarathustra*, a cloud hanging over the whole book—Nietzsche being dragged along by that figure of Zarathustra—and it comes to the daylight here for the first time. "Verily, a fine catch of fish hath Zarathustra made today! It is not a man he hath caught, but a corpse." We must pay attention to this sentence. It is important, because later on comes the realization that he needs other people just because he has not caught a man. He realizes that he ought to have other people instead of that corpse. You see, if the corpse is himself, then he is dead really, and he has to replace himself by the other people he catches—or one could almost say, by other corpses. They must be, then, instead of himself; he hands over to others his human life which he should have lived. Therefore, he says that human existence is uncanny and without a meaning.

The jester, as you know, is the negative aspect of Zarathustra, which means that an unconscious figure, like Zarathustra (we dealt with the different aspects of these figures in the last Seminar) could prevail against the human being to such an extent that the latter would be destroyed. That explains why he calls the Superman a lightning out of that dark cloud, man (lightning is, of course, utterly destructive), and also why he puts himself between a fool and a corpse. For people in general were quite unable to see who Zarathustra was, and so they took him either for a jester or the corpse; either it was Nietzsche himself, the corpse, or it was a sort of malevolent fool—in other words, insanity. People would not see the archetype which Zarathustra represents, the archetype of the wise old man. Inasmuch as this archetype was obvious to them at all, it appeared only as a jester or a corpse, a being which would either make a man insane or kill him. But Zarathustra is not only the archetype; he contains the self at the same time and is therefore an exceedingly superior figure. Now, what about this identity of an archetype with the self? Can that be?

*Miss Hannah:* No, because the archetype is the general idea, and the self the particular thing in the Here and Now.

*Dr. Jung:* Yes. The archetype is a collective thing; it is by its definition a content of the collective unconscious. It is an omnipresent eternal figure which one encounters everywhere, while the self is not to be encountered everywhere. The self is, by definition, the most individual thing, the essence of individuality. It is *the* uniqueness. And that one can only encounter where?

*Answer:* In an individuated human being.

*Dr. Jung:* Well, only in yourself. You cannot even encounter it in anybody else, only in yourself. The self is the immediate awareness of your uniqueness, and it is a uniqueness which is in a way most personal, most intimate. It is *your* uniqueness. Now, I grant you it is exceedingly difficult to understand such a thing intellectually, because it is most contradictory. Of course, we always have to keep in mind that the self is in the first place the personal Atman—to use the Indian formulation of that concept. But their definition is that the personal Atman, the self, is in everybody; it is the smallest thing, the thumbling in the heart of everybody, yet it is the greatest thing in the world, the super-personal Atman, the general collective Atman.[1] And we can accept that definition. It can be grasped intellectually even by an occidental mind. Yet it is not grasped properly at all, because the super-personal Atman is not the thumbling in everybody. It is the thumbling in myself. There is only the self, and that is *my* self, for by definition the personal Atman is uniqueness.

Now, I cannot guarantee whether the East understands it in this way, but at all events we can be satisfied with the fact that there are mandalas and formulas in the East, ready-made, so we can assume that people have understood this peculiar secret of the self. For instance, take the worship of a mandala, not like these chakras on the wall which represent evolution, but a mandala of completion, a Lamaistic chakra, where in the center there is either the thunderbolt, the *vajra*, the abstract symbol of concentrated divine power, or Shiva and Shakti in embrace.[2] When the Tantric initiant enters the center of the mandala through the four gates of the functions,[3] it is understood that he approaches the god, which in the philosophy of the Upanishads would be

[1] In the late *Svetasvatara Upanishad*: "The Self (Atman) which pervades all things, / as butter is contained in cream, / which is rooted in self knowledge and austerity— / . . . This is Brahman . . . / Than whom there is naught smaller, naught greater. . . ." *A Source Book in Indian Philosophy*, ed. Radakrishnan and C. G. Moore (Princeton, 1957), pp. 90–91.

[2] Jung writes elsewhere, "Shiva, according to Tantric doctrine, is the One existent, the timeless in the perfect state. Creation begins when this unextended point—known as Shiva-bindu—appears in the eternal embrace of its feminine side, the Shakti" (CW 9 i, par. 631, and fig. 1). Vajra is the symbol of divine power.

[3] The functions (thinking, feeling, sensation, intuition) all represent a unique perspective. Thus, only by employing all four does one attain complete comprehensiveness.

the super-personal Absolute Atman. In other words, the initiant brings the personal Atman back to its divine source, the super-personal Atman. In the end, when he has entered through the four gates and has reached the center, then the climax of the contemplation would be the complete identity of the initiant with the god—if he is a man, with the Shiva, and if a woman, with the Shakti, the female aspect of the god. The two aspects merge finally into one, in the nonexisting yet existing Brahman, the potential world being. Now, in this case an individual self has become the universal self, yet when you approach the universal self through the personal, you carry the individual consciousness into the universal consciousness. Then the universal consciousness is identical with the individual consciousness; there the self in all its particularity, in all its peculiar personal being, is at the same time the universal being. This is utterly paradoxical, just as paradoxical as that old German mystical poet, Angelus Silesius, for instance, when he wonders mildly that he and God are just the same, that there is no difference between himself and God.[4]

You see, we must keep in mind that in our unconscious psychology there are these thoughts, which are evolved as the Tantric system, say, in India, or in Lamaistic philosophy, or as mystical thought in the West, and so we have to talk of them. This is not mysticism, this is psychology. It is simply the scientific consideration of such facts, which are constantly reproduced by our unconscious in this form or another. And here we find such a form in Zarathustra, because Zarathustra is on the one side very clearly the archetype of the wise old man, and on the other side that concept of uniqueness. Therefore, the absolutely indissoluble interwovenness of Nietzsche himself and Zarathustra of which we have spoken. This peculiar identity and nonidentity is in exactly the same relation as the personal and super-personal self, or the personal Atman and the super-personal Atman. Even when Nietzsche is Zarathustra, he is his own uniqueness, his own personal self as it were. Now, this thing should not be an archetype at the same time; the archetype should be differentiated or discriminated from the self.

*Mr. Baumann:* Could one not say that the archetype stands only for the unconscious, and the self for the conscious and unconscious together?

*Dr. Jung:* Exactly. The self is always the sum total of conscious and unconscious processes. It comprehends consciousness; consciousness is included in the self like a small circle in a bigger circle. The self cannot be contained in an archetype because an archetype is merely a content,

[4] For Angelus Silesius, see above, 27 June 1934, n. 7.

a figure, of the collective unconscious, and cannot possibly contain the thing in which it is contained. The archetype is contained in the unconscious, and the unconscious and the conscious together make the self. "The self" is a concept of totality which contains all the archetypes and individual consciousness at the same time. The symbol of totality is always a circle, and one can say that in the center is the conscious, and around it is the unconscious containing the archetypes, among them the archetype of the old man. And that cannot contain the self, because the whole circle is the self, the totality of the conscious and unconscious. So it can only be a transitory condition in which the idea of the self or the idea of totality appears as a content in an archetype. Now, how would you characterize such a transitory condition? When is it possible for that condition to appear in one archetype, the archetype of the old man? There is one definite situation in which that can be.

*Mr. Baumann:* I think it can be when the archetype includes something eternal, not referring to the past alone, but including the whole development. The wise man ordinarily implies the old man who has had only past experiences, but he might take a form without time limit, though I have no idea what it would be.

*Dr. Jung:* Well, you can say the old wise man is surely the figure of the great teacher, the initiator, the psychopompos. And then he can contain the idea of the self for a while as a sort of vision or intuition. He knows about it, he teaches it, because he is the psychopompos who leads the initiant on the way to his completion. As a matter of fact, it is the rule in analysis that when the patient begins to realize the archetype of the old wise man, the self also appears in the figure. That is the reason why men have the tendency to identify at once with the wise old man. Because the self appears then, they are already in the wise old man, so to speak, and then they are sucked up and they become mana, important. They have an inflation and walk about with heavy heads, "*les initiés imaginaires*," as Zimmer once said very wittily.[5] When a man is swelled up with the idea of possessing the big thing, being a hell of a fellow, getting very wise, it means that identification. And in the inflation which follows, the human being goes to hell. For one cannot possibly live as the wise old man day and night; one would be something between a corpse and a fool. People would think so and right they would be. As I said, people thought Nietzsche was a fool in reality and were always afraid there would be insanity behind it. And he suffered from terrible migraines, he only lived for his health, he was a living

[5] "The imaginary initiates" is a play on Molière's *The Imaginary Invalid.* Heinrich Zimmer (1890–1943), German indologist, was a close friend of Jung, and his mentor in Indian myth and religion.

corpse; that is the external appearance of a fellow who has been swallowed by the wise old man. But the wise old man ought to have wings, he should be a swan, not a human being. He should not walk about. He should make use of his aeroplane that he carries within himself. You know, in the East they suppose that the perfect wise men are able to fly. That is the criterion—as long as one cannot fly, one has not attained to the summit of wisdom. So let the old wise man be an air-being, a subtle body with wings, and don't identify with it.

This is one of the events which very often happens to the analyst; it is one of the forms of analyst-neurosis. Analysts have very peculiar neuroses. They are infected by all the transferences they get and their heads are twisted. They are poisoned, and as a rule they become sensitive and susceptible, difficult to deal with. That is always the infection of the cursed profession: they are cursed by their perfect old wise man. They should know better but they don't. Therefore, it is important for the analyst to confess that he does not know better, or he will know worse. Then he gives a chance to the patient. But you see, there is always the prestige of the doctor. The public wants to be convinced that the doctor is a sort of sorcerer or magician. The primitive medicine man, of course, lives on that prestige. He is identical with the wise old man, so very often he is sick or insane at the same time. Therefore, primitive people are always afraid of being made into medicine men. It is not an enviable condition.

*Mrs. Crowley:* I thought the corpse suggested his shadow, that this was where he was first meeting his shadow.

*Dr. Jung:* Do you remember our great *soreites syllogismos*?[6] The conclusion there is that everything is everything. So the corpse is also the rope-dancer, and the rope-dancer *is* the shadow sure enough. But Nietzsche himself as a human being is in the same connection with Zarathustra as the rope-dancer with the jester. You see, the rope-dancer is the negative attitude of Nietzsche himself *and* Zarathustra; the rope-dancer is the one who jumps over the hesitating Nietzsche. Then in the next chapter, the jester comes, and in the ninth chapter Zarathustra himself says that he is going to jump over all those that hesitate or are reluctant. "Over the loitering and tardy will I leap."

*Mrs. Crowley:* But now he is giving up teaching. He has a new attitude entirely after he buries the corpse.

*Dr. Jung:* Ah yes, the new attitude that will come is that he needs human beings instead of himself. Another quality of the inflation by

[6] Jung had earlier worked out a complex series of syllogisms to show Nietzsche's identification with Zarathustra.

the wise old man is that one gets a mania to teach, to be a missionary, to tell people all about it and take care that plenty get into the kingdom of heaven. It always creates a sort of missionary attitude, and of course the conviction that there is no other way but this way.

*Mr. Allemann:* Speaking of consciousness, is it possible, when the self is made conscious, to get over that identification, at least temporarily?

*Dr. Jung:* Well, as a rule you go through a time when you are identical with the wise old man. Nobody can realize an archetype without having been identified with it first. If you even touch the animus or anima, the most vulgar archetypes of all, you are they, and you cannot realize them without having been thoroughly caught by them. No woman will realize what the animus is without having been identical with him, and no man will realize what the anima is without having been filled by the anima. In speaking of such things, I say: "as if": it is *as if* these archetypes were each of them stronger than the ego. They easily catch hold of you and you are possessed as if they were lions or bears, say—primitive forces which are quite definitely stronger than you. You see, our prejudice is that we are sitting on top of the mountain with our conscious and our will, and nothing can get at us; and then the unconscious catches us from below. People call the thing that is below "the subconscious" instead of "the unconscious"; it sounds so much better. The subconscious is the cellar, something below your feet, and you are St. George standing upon the dragon. That is the medieval ambition, to kill the dragon and stand on top of it. But if you descend into that world, you encounter a figure which is definitely stronger than your ego complex. Therefore, quite naively, Rider Haggard speaks of: "She-that-must-be-obeyed."[7] Nothing doing otherwise, you have to obey. It is quite self-evident that she is the stronger part. And the complex of the wise old man is a fearful thing. Sometimes the dragon is overcome, so we can assume that it is not always so strong. But there are plenty of whale-dragons that attack and overcome the hero, proving that the dragon is much the stronger—until the hero makes the attack from within.

[7] Jung delighted in the character of the mysterious, indomitable sorceress of H. Rider Haggard's novel, *She: A History of Adventure* (London, 1887). See CW 7, par. 303; CW 9 i, pars. 145, 356; CW 10, par. 88.

# LECTURE II

30 January 1935

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*Miss Wolff:* Doesn't Nietzsche go a step beyond Schopenhauer? For Schopenhauer emphasizes merely the mind or the intellect, including art or anything which is a cultural achievement of man, while with Nietzsche there is apparently consciousness or awareness of the body, of the earth.

*Prof. Jung:* Ah yes, with Nietzsche we come into a new sphere; Schopenhauer is really a classical philosopher while Nietzsche is something else: with Nietzsche it becomes drama. You see, Schopenhauer's philosophy had little to do with his own existence, while with Nietzsche, the man, his life and his philosophy were tragically the same. Schopenhauer makes a wonderful philosophy about the suffering of the world, and then every day he goes to his hotel and has an excellent lunch. Of course, with such a philosophy, one should deny existence, one should vanish into Nirvana. Some people once watched Schopenhauer while he was taking a walk on a hill behind Frankfurt. He was walking up and down, always murmuring to himself, and they thought he must have great secret thoughts in his mind. Then somebody went up behind and listened to him, and to his great amazement he heard: If only I had married Ann So-and-So fifty years ago! Nobody knew that name but they investigated and found out that this Miss So-and-So was the daughter of a druggist who had sold the best pills against cholera, and with his death the recipe was lost. Voilà! That is Schopenhauer.

*Miss Wolff:* There was a story about one of his landladies. She was really very mean and he went to all possible courts, finally to the Supreme Court, in order to fight her. But he did not get his rights, and that was terribly important to him.

*Prof. Jung:* Yes, he was full of contradictions. His human existence was quite apart from his philosophy, while in Nietzsche the two began to come together and in a very tragic way. So he goes really further than Schopenhauer whose philosophy is merely a mental affair, while Nietz-

sche feels that it concerns the whole man; to him it was his own immediate reality. It is impossible to be this on the one side and something entirely different on the other, to have a philosophy which has nothing to do with one's reality. Schopenhauer's philosophy is in a way also a Christian philosophy, because he accepted the likeness of Buddhism and Christianity where they coincide in the conviction that this world is a futility, the thing that should be overcome, and that the other world is the reality—whether it is called heaven or the positive non-being in Nirvana. He still believed in the non-importance of this world. But Nietzsche begins to emphasize the importance of the body by losing his belief in other worlds. As soon as the transcendent goal of life fails, the whole importance is of course in the ego consciousness and in the personal life. That is inevitable.

> And this most upright existence, the ego—it speaketh of the body, and still implieth the body, even when it museth and raveth and fluttereth with broken wings.
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> Always more uprightly learneth it to speak, the ego; and the more it learneth, the more doth it find titles, and honours for the body, and the earth.
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> A new pride taught me mine ego, and that teach I unto men: no longer to thrust one's head into the sand of celestial things, but to carry it freely, a terrestrial head, which giveth meaning to the earth.

Here he continues to attribute the essential reality to the "I," and the reality of the "I" consists in the obvious reality of the body. The body is the truest thing; this is indubitable and undeniable even if it should fabricate poetry and philosophy or other illusions and delusions—the fluttering with broken wings.

*Dr. Escher:* The "I" of Schopenhauer is the conscious "I," and the "I" of which Nietzsche speaks is between our psychological "I" and the self.

*Prof. Jung:* Ah yes, but just wait! In the next move Nietzsche gives a new definition of the "I," but for the time being we must share his insufficient formulation—especially since this is the mistake which has also been made historically. As you know, with the collapse of metaphysical convictions, the "I" of man really became important. That was the age of individualism. Individualism has nothing to do with individuation; individualism is an inflation of the ego of man, because suddenly the ego finds himself in the position of the Kontra-punkt of God himself. You see, the great ego of the world was God and we were nothing but the thoughts of God, and now we find that God is a thought of man. Therefore, man in all his modesty becomes a cosmic

factor of the very first order, because he is the maker even of gods. And mind you, man is forever in the funny position of the religious atheist, whose psychology has been beautifully characterized by Bernard Shaw in one of his plays: the atheist complains and laments over the fact that he has lost his atheistic belief—all his highest convictions have been lost, he can no longer believe in atheism. Of course, it is exactly the same whether a man is a theist or an atheist; it is only plus and minus. But that has been the preoccupation of man forever.

You see, Nietzsche speaks here according to the prejudice of his time, the materialistic individualism of the eighties: if the ego has everything it wants, everything is all right. Our modern socialistic philosophy is still that; Karl Marx is of that time. It is the enlightened individualism called socialism, the idea being merely that every individual should be granted a decent existence. That is the individualistic ideal sure enough, because if all individuals are not granted a decent existence one doesn't feel well. If I have no friends with decent homes, I cannot be invited to dine with them, and if I have not a decent home I cannot give *them* nice dinners. So it is assumed that a certain number of human beings must have nice homes.

Now inasmuch as that formulation of the "I" is a mistake due to the inflation of the ego, at the end of the nineteenth century it began to be overcome. Soon Nietzsche brought an entirely new point of view which was more up-to-date. He was, in a way, a prophet. "Always more uprightly learneth it to speak, the ego; and the more it learneth, the more doth it find titles and honours for the body and the earth." That is, the more you enter the mood of this ego consciousness, the more you will find how important the body is for that reality. You see, the ego consciousness is exceedingly narrow; it contains only a few things in the moment and all the rest is unconscious. You need to gallop from one continent to another in order to have a survey. And you must make abstractions in order to have a total vision of things, because you cannot imagine all the details of things and at the same time have a view of their totality. Your consciousness is so restricted that you must economize, make abstractions; it is really the exact opposite to what people suppose to be the universal consciousness of the deity. One could say that man has come home to himself after travelling in God's consciousness in the cosmos, and finds that the origin of the whole business is the very small and narrow house of the human mind, the narrowness and restriction of consciousness. And he finds that the reason for that restriction is very obviously the body.

You cannot be conscious of many things simply because you are not where they are; I am not conscious of what is happening in the library,

for instance, and I cannot hear what somebody says in the library because my ears are here and not there. If I could do without my body, then my ears might be anywhere in New York or Stockholm. I could hear and see all things, God knows what. But as a matter of fact there is the body and the body is in time and space; if it were not, there would not be that restriction of consciousness. Also, if there were no restriction, there would be no consciousness, for if you are conscious of millions of things as it seems to you, you are conscious of nothing: your consciousness is then exceedingly blurred. And the distinction, the real essence of consciousness, is exclusiveness.[1] You must be able to exclude many things in order to be absolutely conscious. So restriction is the very being, the very character, of consciousness. And the reason for that distinctness, that particular capacity of acuteness of consciousness, is the body, which restricts you to a certain place in space and a certain moment in time. It protects you against the elemental quality of cosmic indistinctness. Without consciousness, how can anything be distinguished, how can anything happen? There can be no world if nobody is aware of it. If there is nobody to speak of the existence of a world there is none. And how can there be an acute consciousness without the restriction of the body?

So it comes home to us that the body is the ultimate reason of everything which can be represented in and by consciousness. The great realization of the end of the nineteenth century is that the body is extremely important, at the bottom of the whole business, and any change which happens to the body will influence the mind. People believed that even hysteria had to do with the body, and that there was no such thing as a psyche. This was, of course, the extreme reaction against the metaphysics of the preceding time. "A new pride taught me mine ego, and that teach I unto men: no longer to thrust one's head into the sand of celestial things, but to carry it freely, a terrestrial head, which giveth meaning to the earth!" That is exactly what I meant: it is the head of earth which gives meaning to the earth. The body is the guarantee of consciousness, and consciousness is the instrument by which the meaning is created. There would be no meaning if there were no consciousness, and since there is no consciousness without body, there can be no meaning without the body.

> A new will teach I unto men: to choose that path which man hath followed blindly, and to approve of it—and no longer to slink aside from it, like the sick and perishing!

[1] More commonly Jung speaks of the discriminating (or Logos) feature of consciousness as against the unconscious, which is characterized by fusion and merging.

This means: Since man—or his ego consciousness—is a living body, his body is ultimate reality. And that is right: it has to go its own path. It is a good path, and any deviation from it is wrong, just morbidity—wrongness in the biological sense. You see here something very important. This passage would justify the criticism one often hears of Nietzsche, particularly of *Zarathustra*, that he preaches a ruthless egotism or individualism. If Nietzsche had written nothing else but this sentence, that surely would be true: one could accuse him of it. But it all comes from the fact that he speaks the language of his time. He says "I," the ego consciousness, without clearly examining that concept of the "I." He never asks what the "I" is really, he has no psychological criticism. The moment he began to criticize it psychologically, he would see that the statement "I," or the expression "ego consciousness," is too limited, it is a mistaken concept; it is wrong.

> The sick and perishing—it was they who despised the body and the earth, and invented the heavenly world, and the redeeming blood-drops; but even those sweet and sad poisons they borrowed from the body and the earth!

To what do these blood drops refer?

*Miss Hannah:* To the communion.

*Prof. Jung:* Yes, the redeeming blood-drops would be the blood of Christ. And he says they drew even those from the body and the earth.

*Mrs. Jung:* Wouldn't it be the bread and the wine?

*Prof. Jung:* Yes, the red wine is the blood, and the substance of the earth is the bread, and that is the body and the blood of Christ. He calls them sweet and poisonous, because he says our morbidity comes from the fact that we live by the metaphysical instead of the physical principle—we live by the spirit but the spirit is nothing but our imagination. There again he is lacking in psychological criticism, for what is imagination?

> From their misery they sought escape, and the stars were too remote for them. Then they sighed: "O that there were heavenly paths by which to steal into another existence and into happiness!" Then they contrived for themselves their by-paths and blood draughts!

This is of course a blasphemous desecration of the communion.

> Beyond the sphere of their body and this earth they now fancied themselves transported, these ungrateful ones. But to what did

they owe the convulsion and rapture of their transport? To their body and this earth.

That is plain. They were not grateful to the body, allowing themselves to be transported in their *ekstasis* away from this earth to a heavenly place. But the very *ekstasis* is due to a convulsion of their humble servant, the body. If the body did not help them, they would not have an *ekstasis.* How can an *ekstasis* be brought about otherwise? If they are in the body, then they can step out of it; the body indirectly helps the *ekstasis.* And of course if you ill-treat the body, it can throw you out of the house entirely, out of your body.

It is like ill-treating objects. You know, objects are inanimate things; they lie about heavily, have no legs or wings, and people are often quite impatient with them. For instance, this book would like it very much better, I am sure, if it were lying near the center of the table where it is safe, but I have put it on the edge. It is an awkward position for that poor creature of a book. It may fall down and get injured. If I am impatient, if I touch them in an awkward way, it is a lamentable plight for the poor objects. Then they take their revenge on me. Because I ill-treat them they turn against me and become contradictory in a peculiar way. I say, "Oh, these damned objects, dead things, despicable!"—and instantly they take on life. They begin to behave as if they were animated living things. You will then observe what the German philosopher tells about the *die Tücke des Objekts.* And the more you curse them, the more you use speech figures which insinuate life into them. For instance, "Where has that book hidden itself now? It has walked off and concealed itself somewhere." Or, "The devil is in that watch, where has it gone?" Objects really take on dangerous qualities with people who are particularly impatient with them: they jump into your eyes, they bite your legs, they creep onto a chair and stick up a point upon which you sit—such things. You will find many beautiful examples in that book by Vischer. What spectacles can do, for instance! If there is a chair with a concealing pattern, my spectacles will seek it and become invisible, the contours merging with the pattern. And, of course, buttered toast will never fall on the unbuttered side. And the coffee jug will most certainly try to get its spout under the handle of the milk pot, so that when you lift the coffee pot you pour out the milk. But such things only happen to people who are impatient with objects—then the devils go into the objects and play the most extraordinary stunts.[2]

[2] The German philosopher Friedrich Theodor von Vischer wrote about the mischievousness of inanimate objects in his novel, *Auch Einer* (Leipzig, 9th edn., 1902). Jung discusses this idea in CW 6, par. 627.

> Gentle is Zarathustra to the sickly. Verily, he is not indignant at their modes of consolation and ingratitude. May they become convalescents and overcomers, and create higher bodies for themselves!
>
> Neither is Zarathustra indignant at a convalescent who looketh tenderly on his delusions, and at midnight stealeth round the grave of his God; but sickness and a sick frame remain even in his tears.
>
> Many sickly ones have there always been among those who muse, and languish for God; violently they hate the discerning ones, and the latest of virtues, which is uprightness.

Here we see much of the personal experience of Nietzsche himself. You know, when you have overcome a prejudice, for instance, you are inclined to be tolerant. You say, "Oh, God, yes, one can understand things that way; people don't know yet." But those people who remain in a prejudice, with their half knowledge that it *is* a prejudice, get quite resentful against those who have given it up.

> Backward they always gaze toward dark ages: then, indeed, were delusion and faith something. Raving of the reason was likeness to God, and doubt was sin.
>
> Too well do I know these godlike ones: they insist on being believed in, and that doubt is sin. Too well, also, do I know what they themselves most believe in.
>
> Verily, not in backworlds and redeeming blood-drops: but in the body do they also believe most; and their own body is for them the thing-in-itself.

What does he mean by the godlike ones?

*Mrs. Brunner:* He means the priests who think they know what is right.

*Prof. Jung:* Ah yes, but why are they godlike? Or why should they behave like that?

*Miss Wolff:* I think he means the people who in a certain drunkenness thought they knew what godlikeness was; he speaks of the Middle Ages or the old times.

*Prof. Jung:* Well, it is sure that they are looking back towards dark times, obviously the Middle Ages, when their delusion and belief was a different thing. So the mania of reason could be understood as a disoriented state of mind. I think that interpretation is right—a disordered reason is God Almighty-likeness, and doubt is sin. And that is perfectly true. He means by those godlike ones, then, people with a

medieval mind. But why should he think that they are godlike? There must be a sort of psychological justification for calling them godlike.

*Prof. Reichstein:* Perhaps he means that they live in the other world; he speaks here of the godlike people, and of the people who live in this world.

*Prof. Jung:* Yes, the psychological justification for such an attribute is that the condition in which such people live is a godlikeness. If you assume that there is a metaphysical god and that people live a metaphysical existence, then they are like God; and psychologically the metaphysical place would be the unconscious. People who live in the unconscious are like the unconscious; they are also unconscious. So, in as far as you can call the reality of the unconscious the deity, they are like the deity: they are like unto God. This shows itself in reality through the fact that they have a peculiar self-evidence in life, they feel justified; it is certain that their way is right—or wrong. There is no doubt about it: they have the natural self-evidence of an animal. Therefore, an animal is godlike in a way, because it fulfils the meaning of its pattern. And this is a metaphysical thing to the animal. It is not conscious of its pattern—as little as the Pueblos know that they are living in a Pueblo, or the elephant knows that he is an elephant—though he knows perhaps *better* that he is an elephant inasmuch as he has to do with man. But we usually do not know what we are. You know, perhaps the story of the knight in the thirteenth century, who was caught by his enemies and put into a dark dungeon, and finally, after years of suffering in that cave, he got impatient and beat his fists upon the table, saying, "If only these damned Middle Ages would come to an end!"

*Miss Wolff:* Doesn't Nietzsche here make an allusion to certain historic facts when he uses this word *Gottähnlich?* He means those who believe in God are *Gottähnlich.*[3] There must be the association of epileptic people here, who were considered to be particularly in touch with God, as the dancing dervishes and such people were also, according to those medieval beliefs. So I think he probably compares the godlike people to them—since those who were mad, who had no ego, who were dissolved, were supposed to be particularly near to God.

*Prof. Jung:* According to primitive people, crazy people are possessed by spirits.

*Miss Wolff:* Yes, and as he puts the emphasis on consciousness and the ego, he criticizes them particularly.

*Prof. Jung:* But now he says, "Verily, not in backworlds and redeeming blood-drops: but in the body do they also believe most; and their own

[3] *Gottähnlich:* God-like.

body is for them the thing-in-itself." You see even for those otherworldlings, the body is the absolute thing, even they believe most in the body. We were assuming just the contrary. How is that?

*Miss Hannah:* That is just true. Nobody worries over his health like a theologian.

*Prof. Jung:* Well, there is something in the idea that people who are too metaphysical are bothered by their bodies. For the more the mentality or the psyche leaves the body to itself, the more the body goes wrong. The two ought to live together. That explains the bad state of health of intuitive people who don't even need to be metaphysical; it is enough that they are a bit too intuitive. They live too much in mere possibilities, and then the digestion begins to suffer, they get chronic diseases, ulcers of the stomach or the duodenum, for instance. Or they may get other disturbances of the body of an infectious nature; many organic diseases are due to this peculiar lack of attention. People who have lived too much upon spiritual ideas should bring their attention back to their bodies. So one can say it is always a wise thing when you discover a new metaphysical truth, or find an answer to a metaphysical problem, to try it out for a month or so, whether it upsets your stomach or not; if it does, you can always be sure it is wrong. It is necessary to have metaphysical ideas—we cannot do without them—but it is also necessary to submit them very seriously to the test whether they agree with the human being: a good metaphysical idea does not spoil one's stomach. For instance, if I hold a metaphysical conviction that we live on after death for fifty thousand years instead of fifty million—if that is a solution—I try what it means if I believe in fifty thousand years only; perhaps that is good for my digestion—or bad. You see, I have no other criterion. Of course, it sounds funny, but I start from the conviction that man has also a living body and if something is true for one side, it must be true for the other. For what is the body? The body is merely the visibility of the soul, the psyche; and the soul is the psychological experience of the body. So it is really one and the same thing. Therefore, a good truth must be true for the whole system, not only for half of it. According to my imagination, something seems to be good—it fits in with my imagination—but it proves to be entirely wrong for my body. And something might apparently be quite nice for the body, but it is very bad for the experience of the soul, and in that case I have a metaphysical enteritis. So I must be careful to bring the two systems together; the only criterion is that both are balanced. When life flows, then I can say it is probably all right, but if I get upset I know something must be wrong, out of order at least. Therefore, people with one-sided convictions of a decidedly spiritual nature are forced by the body

to pay attention to it. I have seen many people who suffered from all sorts of ailments of the body simply on account of wrong convictions.

> But it is a sickly thing to them, and gladly would they get out of their skin. Therefore hearken they to the preachers of death, and themselves preach backworlds.
>
> Hearken rather, my brethren, to the voice of the healthy body; it is a more upright and pure voice.
>
> More uprightly and purely speaketh the healthy body, perfect and square built; and it speaketh of the meaning of the earth.

Here you have it. He trusts to the reaction of the healthy body. The healthy body is the healthy life, and the healthy life is the life of the soul of man as much as his body, because soul and body are not two things. They are one.

# LECTURE IV

13 February 1935

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We come now to a question by Miss Hannah: "In connection with what you said last time about Logos and the difference between intellect and spirit, I should like to know how you understand the word *Logos* used as the Logos principle?"

You are asking for a definition of the concept of the Logos, and there I must say what I have already said: it is not a scientific concept, but an intuitive concept: you must allow for that. There are certain psychological concepts which are based upon the logic of facts, the fact of the introverted type for instance, or the libido concept, and they are in a way effective. You can make them evident. Whereas an intuitive concept is an *attempt* at a concept; it is a provisional formulation. Sometimes it is a mere symbol for something you don't know. Just as an intuitive type doesn't create a fact—he creates the ghost of a fact. Now, of course, if one happens to be an intuitive, one likes to handle the results of one's own intuition as facts. For instance, with the telescope of your intuition you gaze on the top of a mountain, and there you see a little stone, and then you assume that you have been on the top of that mountain. And curiously enough, you leave a trace—a tin can—so although you have not been there, you have spoiled the show for the poor sensation type who is actually climbing up. Nobody had been there: you have just fired the tin can up there with your telescope. I can tell you other stories about intuitives; that is not the worst by a long shot. Mind you that is no caricature; I am simply telling a parapsychological fact. Any intuition is an icicle which is shot without noticing that it causes, perhaps, intense pain in the stomach of the victim. An intuition is by no means nothing, but it is not the fact which many people assume it to be; they say they know all about something but they have only glanced at it. The opinion may be right; if you are opti-

mistic the chances are about fifty-fifty, but one is often 50 percent mistaken. An intuition amounts to nothing if it has no positive results, and it has not always positive results. One thing is certain; if you have an intuition about a thing, you have not been there. You still have to make the way.

So an intuitive concept is just a shot at something which we cannot grasp or formulate otherwise than by such a lucky shot; it is like trying to hit the famous silver thread suspended in a cloud. You don't see it in the cloud, but you aim at it and you might cut the thread by your arrow. That is intuition. Now, an intuitive concept is necessary, it is unavoidable; but it is not a welcome thing really. It is always embarrassing because it is a trap for yourself and for your intellect; you are easily trapped thereby. Somebody will come along most certainly and ask, "What did you mean exactly by that thought?" You see, you have engaged yourself, you talked your mouthful about it; you said Logos and Eros and everybody thought you knew what you were talking about. And then there you are! You can only stammer because you don't know. So Logos can only be described with the aid of an apologetic smile—that is the only thing you can do. Logos, if you are pleased and benevolent, might be such and such a thing.

For instance, give me a definition of *Eros.* One has a hunch but one is in the same hole. So one asks oneself, "What have I to say about Logos? The nearest I can get is, that it is a certain peculiar quality in a man's being which leads him to discriminate, to reason, to judge, to divide, to understand in a particular way." And one cannot understand all this without also thinking of its antithesis, the equally intuitive concept of Eros, which would be, then, a principle of relatedness, seeing things together, gathering things together, establishing relations between things—not judging things, not looking at them properly, but rather attracting or repelling them. That is Eros. You see, it has neither legs nor feet nor hands nor a head nor anything: it is a helpless thing. It is an intuitive point of view which cannot be brought down to earth. It is a bird on the wing, a pigeon on the roof; and your scientific or intellectual concept is the sparrow in the hand. The pigeon on the roof can fly away any time; nevertheless, the pigeon is a reality. So there is an indefinable something about man which in this or another way, can possibly be grasped. Logos is an attempt at a concept and it characterizes a certain quality which seems to be a general quality of man.

Logos also contains the idea of the word; *legein* means to talk, to speak. It is another characteristic of man that he insists upon giving voice to an idea, designating it, giving a name, making a concept, expressing it, while woman, characterized more by Eros, can leave things

*in suspenso*; they have not necessarily to be said. A man says, "Why the devil don't you say so?" but a woman doesn't need to say so, and usually she doesn't. Or she says something else, and a man is always convinced that she has said just the thing she should not have said, for to his mind she does not designate, does not put her finger on it, doesn't make the word. Therefore, men's ideas about women—about their talk, you know: gossip and afternoon tea, that intricate talk, the indirect vague way of women. If he carefully follows up such a conversation, however, he sees that she is like a spider weaving a web, relating things by secret threads, and some fly suddenly flies into the net and wonders how the devil it got there. The talk of women, being roundabout, doesn't consist of words but of spider webs, and they have a purpose different from that of a man. He means, "This is a chair, damn you, and it is not a footstool." This is interesting to him; he establishes this particular distinguishing factor. But it is not interesting to a woman: if this is not a chair it is a footstool and one can sit on a footstool if there is no chair. As my uncle used to say, "If man had not invented a spoon by which to stir the soup, you women would still go on stirring the soup with a stick." To a woman it doesn't matter so much. It only matters inasmuch as a difference must be covered up or related; a bridge must be made in between, and that is the weaving of plots.

The natural mind of a woman consists chiefly in weaving plots. That is no joke, but a fact. It is not a libel against women. It is just so: in their natural mind they establish spider webs, threads leading from here to there which connect them up. Eventually a woman gets herself in it as well; it is a very serious business. Many a woman who has woven a plot was the fly in the spider's web. They are natural spiders, because they can thus find out about connections. You see, that is Eros. But such a description should be poetic, really, in order to be convincing. An intuitive concept can be excellently described by a poet but not by a scientist. He is almost too masculine, in a way, to give a name to it. Therefore a man, in order to be definite, very often cuts a thing away from life; he does not understand its living function. Only very late in life does he arrive at an understanding of natural groupings or natural formation. For instance, old Linnaeus made a botanical system—so many petals, so many parts and divisions and so on—classifying everything according to a rigid, almost arithmetical system.[1] But look at the way modern botanists now assemble plants naturally in families: they observe plant life in natural symbiotic groups. It is topographical. A plant is in a living symbiosis with the rock upon which it grows, and with other plants, and with

[1] Carolus Linnaeus (1707–1775), Swedish classifier of plants.

animals. But that was arrived at very late; first of all, science insisted upon just making straight lines through nature by arithmetical laws. That is the designating character of the Logos.

Had it entered woman's sphere at all, if she had been called upon to produce a system of plants, she would naturally have made a huge plot about them: how this kind of flower was intriguing against another one and so on. It would have been a romance. They would have married, or they would have made most wonderful bastards together, such and such a bastard coming from such and such a lady flower. There would have been natural families quite certainly from the beginning. The genetic point of view would have been considered, which man only discovered very late, for the genealogical instinct of woman is tremendous—who is the grandson of whom, who is the great grandaunt of this one. That is an important item of female conversation, and it is another application of the same principle. Of course, not when women with great minds are gathered together!—but ordinary women's conversation. They are always informed about an entirely different world from man's world; man's world is strange to that kind of mind, as a woman's world is strange to a man. He simply does not see things under that aspect. Therefore, Anatole France is quite right when he says that when men have worked things up to a fix, they must call in an intelligent woman, a saint, to solve the riddle, to untie the Gordian knot; you can read this in *L'Isle des Penguins*, a very instructive book.[2]

The Logos, then, is an intuitive concept that covers tentatively a large field of observational experience which cannot be summed up in any known form; with no forms in which to catch it, it is the nearest we can get to it. If anybody else has a better idea, I am only too glad to accept it, but I know nothing better. One has to go very warily with such concepts. I should advise you to use these terms as little as possible, because they are always a trap. Of course occasionally, for the sake of brevity, one has to use them and provided you know what I mean by it, then I have said something in a few words. But you must know what kind of experience is behind it. Well, we have spent nearly all our time over it, but we rather needed to clarify these concepts. The next verse is:

> What the sense feeleth, what the spirit discerneth, hath never its end in itself. But sense and spirit would fain persuade thee that they are the end of all things: so vain are they.

To what does that refer?

*Mrs. Baumann:* In this translation, *Sinn* is called "mind." Is that right?

[2] In *Penguin Island* (New York, 1909), one St. Muel seeing but dimly the penguins on the island baptized them as very small men.

*Prof. Jung:* Well, unfortunately it means sense too, and the word *sense* surely is not identical with mind. It is definitely what we call sense. And *Sinn* can also be translated by "meaning"; Wilhelm translates *Tao* by *Sinn* for instance, while others call *Tao* "meaning."[3] *Sinn* often means *Gemüt,* and *Gemütlichkeit* is most definitely an emotional feeling which by a peculiar lack of differentiation is mixed up with sensation, *Empfindung,* so the sense quality comes in there too. That is due to the fact that in the Germanic mind the functions of feeling and sensation are not properly differentiated yet; one sees it all over the place, being everywhere obvious.[4] *Gemüt* or *Gemütlichkeit* is an unfathomable soup of sensation and feelings and emotions. And *Gemütlichkeit* is pregnant with all sorts of objects and associations; it smells of beer and tobacco and blood-and-liver sausages and sauerkraut. There are people sitting around a stove in a warm room with a low smoke-blackened ceiling, and there is a coffeepot, and they drink and talk slowly, and it is evening and very nice and comfortable. All these things belong and must be mentioned in order to know what *Gemütlichkeit* means. It is a wonderfully primitive concept. There is no word in the world so pregnant as *Gemüt.* It is amazing what happens when you say that word. It is as comprehensive as a mantra; you draw in realities. When you say "sense," God! that is poor; when you say "mind," the meaning is too definite; when you say "meaning," you ask what meaning, you draw nothing in; but if a German says *Gemüt* or *Gemütlichkeit,* he does not need to ask what or where or who.

*Mr. Allemann:* Would it be "homely" or "homelike" in English?

*Prof. Jung:* Well, that is not the same by far. They just don't possess such a word. It is still primitive. I am sure there are such words in Russian, or any other primitive languages, words that describe plastic situations. So the Germans still have words of power: they produce. For instance, when men come together and it is not particularly interesting and there is no particular point in it and something ought to be done about the situation, they say: *wir wollen gemütlich sein.* There it is. Somebody speaks the mantra and he has created something. So, as I say, *Sinn* has an emotional aspect and then it is a sort of *Gemüt;* it has a sensation aspect and then it is *Sinnlichkeit;* and it has an intellectual aspect which is meaning.

*Mrs. Baynes:* It seems to me, if it were translated "What the sense

[3] Richard Wilhelm (1873–1930), German sinologist, was Jung's friend and mentor on Taoism. His introducing Jung to *I Ching,* or *The Book of Changes,* proved to be crucial for Jung's work. See *MDR,* appendix IV. However, the opening lines of the *Tao Te King* say that the true Tao cannot be named.

[4] *Empfindung* is usually translated as "sensation," "perception," or even "sentiment"; *Gemüt,* as "feeling," "heart."

perceives," "perceives" would take care of both feeling and intellect.

*Prof. Jung:* Yes, that would be better.

*Dr. Schlegel:* I think in the second sentence, *Sinn* and *Gemüt* have another meaning than in the first one. They are objective, whilst in the first sentence there is a subjective meaning.

*Prof. Jung:* But it says afterwards: "Instruments and playthings are mind (or sense) and spirit," and it is obvious that he means two mental factors. The word *spirit* or *Geist* is here about the same as "mind"; "and mind feeleth" so it can be intuitive; or it can be *Gemüt*; or you can say "sense" if you like. But the important thing here is in how far they persuade us that they are the "end of all things" or ends in themselves. Now are they ends in themselves? Or in how far do they try to convince us that they are? That is the point and that is the object of his criticism.

*Mrs. Fierz:* They lead to a certain oneness; they can be taken together again and again, until you have the feeling that you have reached a certain unity. That is not quite true, but the materialistic mind at least thinks it can lead to oneness.

*Prof. Jung:* You mean the materialistic mind thought of it as one principle.

*Mrs. Fierz:* Yes, the monistic idea.

*Miss Wolff:* In a measure, the only purpose in people's attitude is to recognize, to reach the meaning. Then that is a purpose of life.

*Prof. Jung:* Well, I would say that either awareness, or sense, or mind, or intellect, or spirit in a metaphysical sense—always try to persuade us that, by their results or their statements, the ultimate truth could be established—and that that would be the meaning of life altogether. For instance, the scientific intellect makes it a purpose of its existence to establish a truth, as if that were the real goal of life; and as mentality could be made the goal of life, so another function can make another goal, create another meaning of life, and try to persuade us that *that* is the only thing. You see, when functions are differentiated in a one-sided way, when you are always living on one function, then that function gets the better of you and insists that the whole meaning of life is nothing but that. But if you know that you are not identical with a function—if you are the subject of your functions, not the object—then you can say, *my* goal is so and so, and the function is subservient. That is what Nietzsche wants to bring about. Naturally, if you are identical with one function, that function tries to persuade you that its data, its realities, are the meaning of your life. Therefore, you should see that you are the master of your functions, that you are the *subject* of your functions, and not the object.

# LECTURE V

20 February 1935

*Prof. Jung:*

Here is a question which is not exactly a question. An anonymous writer who signs herself Mrs. Spider-web has sent me this contribution: "Prof. Superman's suggestion that the black swastika is the earth turning away from the sun connects with the four-square aspect of the earth (since the swastika is square) and with the Chinese *I Ching* discussion in which you described the Chinese square as having motion—a vortex. As the earth is also body, the swastika is also man, which also links up with Aquarius, the Water-carrier. I am also tempted to mention Pegasus, the square constellation, which has to do with inspiration and which would connect with the golden sun swastika. Therefore the swastika symbol contains all the elements with which *Zarathustra* is dealing."

That there is a connection is undeniable: there is the synchronous connection, and then that Pegasus business is a most interesting allusion. Mrs. Spider-web must know about the maps of the sky. It is true that above Aquarius is the square constellation of Pegasus, as I mentioned in a former Seminar. That it would connect with the golden sun swastika, I don't see. If the writer had elaborated a bit on these allusions, it would help us to understand it better. There are too many jumps in it. It contains a lot of good intuitions, but a bit more meat would be desirable.

We are still in the chapter, "The Despisers of the Body." We got stuck in that paragraph, "Instruments and playthings are sense and spirit." There we had some difficulty with the German word *Sinn.* In summing up, I would say that this German concept of *Sinn* in connection with spirit is a sort of antithesis, *Sinn* and *Geist*; and one could use here the word *Gemüt* to express the meaning of *Sinn.* Also one could say the emotional psyche and the spirit, *Seele und Geist,* obviously express a totality. Now these are, he says, tools and playthings, which would mean that they are not things in themselves but rather applications or functions or epiphenomena or appendixes, because "behind them there is

still the self." In other words, they are phenomena or manifestations of an underlying entity, which would mean an absolute definite reality, and that would be found in the self.

In the concept of the self we enter the sphere of our psychology which also has arrived at the conclusion that the total psychological being of man consists not only of consciousness, but in addition, of the unconscious. Obviously the ego, the personification of the center of consciousness, cannot be the whole of our psychical existence: the unconscious is needed to make a total. And if the unconscious is added to the conscious, then the central being, or the resultant of the two, would be the alter ego. For when one discovers the unconscious one discovers oneself too, but under an entirely different aspect; one discovers another self within oneself. This causes, as you know, a tremendous conflict, because we are not at one with our unconscious, that alter ego which is also designated as the shadow; as a rule, one has the greatest trouble to accept the shadow, the fact of one's own negation. For that other one in us is so utterly different from the conscious ego that one can say it amounts to a negation of the ego, particularly when one is in doubt which of the two ought to be; the shadow is so strong that you can be honestly in doubt as to what you really are.[1]

For instance, to have the fantasy of killing your enemy is sufficient for certain people to assume that they are potential murderers, to believe themselves wholly wrong, children of the devil; and then they get depressed, as if the possession of something against their grain would mean that they were nothing but bad. Such people are inclined to think that a man who kills another man, or who lies or steals, is entirely black, with nothing good in him; and naturally they are utterly intolerant of the weaknesses of other people because they cannot stand their own. It is one of the foremost tasks of analysis to bring these two sides together, to make it palatable to people that they are not only a resplendent ego which is always in a most suitable condition, newly washed and fit for the drawing room, but that they have also another side which is not acceptable and which cannot possibly be shown in public. Such a fact does not mean that the whole mixture is spoiled; it only means that the cake contains not only sugar but some salt also, and that the substance of which one is generally composed has its flaws. It is not quite pure.

Now, since the whole of the human being is something different from the conscious ego, it deserves another name, particularly because,

[1] In Jungian theory, the shadow is the same-sex personification of the relatively undesirable parts of the personality. CW 9 i, par. 14.

when you assimilate the unconscious, you feel a certain objectivity about yourself. As a matter of fact, you cannot assimilate yourself, you cannot live with yourself, unless you understand yourself as a sort of givenness, a datum; you are an objective fact. If you assume that you are only the conscious ego, then it is as if you had *wanted* to bring about certain events, or had done certain things intentionally; but you cannot deny that it also looks as if they had just happened to you, as if you had encountered them, or perhaps as if you had been overcome by something strange and objective. So if you can assimilate your shadow, you then appear to yourself not only subjective but as something objective as well. You see, in assimilating the unconscious, you increase the circumference of your being to an unknown extent; moreover, you are including something in the totality of yourself which is not under your control: you can only control what is in consciousness.

It is as if you were ruler of a land which is only partially known to yourself, king of a country with an unknown number of inhabitants. You don't know who they are or what their condition may be; time and again you make the discovery that you have subjects in your country of whose existence you had no idea. Therefore, you cannot assume the responsibility; you can only say, "I find myself as the ruler of a country which has unknown borders and unknown inhabitants, possessing qualities of which I am not entirely aware." Then you are at once out of your subjectivity, and are confronted with a situation in which you are a sort of prisoner; you are confronted with unknown possibilities, because those many uncontrollable factors at any time may influence all your actions or decisions. So you are a funny kind of king in that country, a king who is not really a king, who is dependent upon so many unknown quantities and conditions that he often cannot carry through his own intentions. Therefore, it is better not to speak of being a king at all, and be only one of the inhabitants who has just a corner of that territory in which to rule. And the greater your experience, the more you see that your corner is infinitely small in comparison with the vast extent of the unknown against you. You get the entirely new idea that the Self is obviously something exceedingly influential and very strange and that you are just a part of it; you don't know how infinitesimal a part—or perhaps you are a considerable part. But at all events, you have to assume the attitude of somebody who has established his little kingdom in a continent of unknown extension, and beyond the indistinct borderline of your conscious kingdom is the absolutely unknown. Now, if you assume that this whole continent in which your little kingdom is to be found is ruled by a central power, then that central power would be your own king also; you would be a subject of that unknown

grand power. And that would be the self, about as we think of it in psychology.

Of course I knew that Nietzsche had such a concept because I read *Zarathustra* for the first time when I was only twenty-three, and then later, in the winter of 1914–15, I studied it very carefully and made a lot of annotations. I was already interested in the concept of the self, but I was not clear how I should understand it. I made my marks, however, when I came across these passages, and they seemed very important to me. Yet I could not make use of it because one misses in *Zarathustra* the concept of the unconscious; there is only the conscious. *Gemüt* and *Geist* would be contents or qualities of consciousness. Therefore, there was the possibility—which I saw even then in *Zarathustra*—of the mistake which Nietzsche actually makes; namely, he identifies the ego with the self and therefore with the Superman. His ego simply merges into the Superman, as we have seen. That would be an incarnation of the self. But the self is much too big; you cannot possibly identify with it without incurring the risk of a fatal inflation. Therefore, the fatal end of the whole story—the stone that is thrown high falls back upon oneself. Such an identification can only lead to an explosion.

The concept of the self continued to recommend itself to me nevertheless. I thought Nietzsche meant a sort of thing-in-itself behind the psychological phenomenon. That is obviously expressed in the passage, "The self seeketh with the eyes of the senses, it hearkeneth also with the ears of the spirit." The self uses our mental and psychical phenomena as a sort of means of conveyance; that is, our psyche is used as a means of expression of the self or by the self. I saw then also that he was producing a concept of the self which was like the Eastern concept; it is an Atman idea. I don't know whether Nietzsche was influenced by anything Indian that he read, but I rather doubt it; it looks to me as if it were a very original invention. Naturally, the fact that there is a collective unconscious in which all these concepts are contained and from which the East has taken them, is a reason why one finds many Eastern parallels in Meister Eckhart's writings also, and even in Kant.

* * *

You see, the concept of the self is a true symbol. We use a symbol to express something which cannot be expressed by any other means; the moment you have a better expression it is no longer a symbol. A symbol immediately collapses when you can see behind it. For why should you be complicated, why should you use allusion, when you can say it in a more simple way? Of course, the idea of the self can be thought, inasmuch as it is a manifestation, a phenomenon—you can

make a drawing of it if you like. The chakras, for instance, are stages of the self, the self in its different manifestations. Or take a very complete mandala, the Tibetan mandala of the four-square stupa, a vajra mandala; that is absolutely abstract. It is a symbol, yet you can talk about it, you can explain it. But you never can explain what the self is, because the self in itself is unthinkable. Now, that is not so here; to Nietzsche it is far more definite. He handles it as if it were explainable, and he identifies it with the body:

> Ever hearkeneth the Self, and seeketh; it compareth, mastereth, conquereth, and destroyeth. It ruleth, and is also the ego's ruler.

Here you have it; it is the thing in which the "I" is contained, to which the "I" is subject.

> Behind thy thoughts and feelings, my brother, there is a mighty lord, an unknown sage—it is called Self; it dwelleth in thy body, it is thy body.

And here he explains it and here he falls down because you cannot say it is this or that, it is always *néti-néti.* (The Indian formula which is usually translated, "neither this nor that.") But he knows it is the body and that is the mistake; if he identifies the body with the self, he brings the self into the body or the body up into the self, and that produces an inflation of the body. It is a most curious fact that Nietzsche, an intuitive, should overestimate the body to such an extent. Of course, the body is extraordinarily important but that is an overrating. And it is quite interesting that he calls it a "mighty lord," for that word is taken literally, one could say, from the texts of the Upanishads and the Tantric philosophy. In the system of chakras, the lord appears when consciousness is developed as far as *anahata.* There, the two principles of the body are divided, the *prana* and the spirit, the heart containing the fire of *manipura* from below, and the lungs the ethereal thin substance from above. And there the understanding of the self appears as the reconciling principle, the mighty lord, called in this chakra the *Ishvara;* in *anahata* the *Ishvara* first becomes visible as the thumbling in the center of the triangle, the lord, "an unknown sage."

That the self is understood to be an old sage is also an Eastern idea. There is a Chinese text for example, handed down in Japanese philosophical literature, which says, "If thou thinketh thou art alone and canst do what thou pleaseth, thou art forgetting the old sage that dwelleth in thy heart and knoweth of all thou dost."[2] That is the self

[2] The Chinese source was Wang Yang-ming, who said, "In every heart there dwells a

that dwells in the *anahata chakra*, the heart center, and it would of course be the archetype of the old wise man. For to one who has attained only to *anahata*,[3] the archetype of the wise old man still covers the symbol of the self. It is as if the self were contained in him, as on a certain level the anima contains all the subsequent figures, like the wise old man and the self. Then naturally the anima is "She-that-must-be-obeyed," as Rider Haggard put it quite blindly. And that figure, "She-that-must-be-obeyed," she that represents the wisdom of the past, that understands all the secret arts and is practically immortal, would also contain the sorcerer; and inasmuch as she represents the almost divine principle, she contains the self. All these figures of the unconscious are as if shining through the figure which one actually perceives. Sometimes the anima has an almost hermaphroditic aspect; there is an archetype of the hermaphrodite in between the anima and the wise old man, which simply comes from the fact that the anima contains also a masculine principle. It is as if the anima had an animus—one could put it like that—but the animus is spirit. It is the wise old man. If one is at the stage where it is possible to realize something beyond the anima, then the feminine aspect of the unconscious more or less fades away and instead there is that masculine animus aspect: the wise old man who is now practically divine because one is a step nearer to the apparition of the self.

You see, the anima can appear in the *anahata chakra*, because in the heart region, where you become conscious of feeling, you begin to discriminate and to judge. Then you know what is your own and what belongs to somebody else; you not only recognize the difference in yourself, but also the difference between yourself and other people. So you have a chance on that level to realize the anima, and then through the anima one gets the first inkling of the *Ishvara*. Then the next center, *visuddha*, which is in the throat, is the Logos center. It says in the Tantric texts that those who attain to that level are given the power of

sejin (sage). Only, we do not believe it firmly enough, and therefore the whole has remained buried" (CW 6, par. 370). Jung is citing an article by Tetsujiro, "Die japanische Philosphie," in *Allgemeine Geschichte der Philosphie*, ed. W. Wundt et al. (Berlin and Leipzig, 2nd edn., 1912), p. 85. In turn, Wang's principal teachings are available in English translation as *Instructions for Practical Living and Other Neo-Confucian Writings*, tr. Wing-tsit Chan, in *Records of Civilization: Sources and Studies*, no. 68 (New York and London, 1963).

[3] In Kundalini Yoga, anahata is the heart chakra or lotus, which represents a stage in which one is lifted above the material level. As Jung puts it elsewhere, "But in anahata a new thing comes up, the possibility of lifting himself above the emotional happenings and beholding them. He discovers the purusha (self) in his heart." *The Psychology of Kundalini Yoga. Notes of the Seminar Given in 1932*, by C. G. Jung. Edited by Sonushamdasani (Princeton University Press, 1996; Bollingen Series XCIX).

the word, and that is the realm of the wise old man. And in *visuddha* you have the apparition of the white elephant, the great divine power which is also contained in *muladhara,* the equivalent of the earth—namely, a sort of wisdom which keeps the earth *in suspenso,* which balances your reality so that you can be honestly in doubt whether this or that is reality, or merely a veil. Then, of course, the next thing is *ajna,* where you have a more or less clear vision of the self. But the self only really appears in *sahasrara,* the thousand petalled lotus, that is the symbol of the self.

It is as if you were coming up from below, like the primordial Pueblo Indians who came up through all those caves, climbing up from the darkest cave to the topmost one where it was still dark, until they at last came out on the surface of the earth. That would be *anahata,* in the diaphragm region. The word *diaphragm* comes from the Greek word *phren,* which means mind. At this level consciousness begins; there is discrimination. But below is only *participation, manipura;* and the still lower caves correspond to *svadhisthana* and *muladhara.* Then above the diaphragm you rise into the kingdom of the air, where the light of the self begins to appear. That is also according to the famous text in the Upanishads about Yajnavalkya, the sage at the king's court. They have a long talk and the king asks him, "By what light do human beings go out, do their work and return?" And the sage answers: "By the light of the sun." Then the king asks, "But when the sun is extinguished, by what light will human beings go out and do their work and return?" "By the light of the moon." So it goes on; when the moon is extinguished, they will go out by the light of the stars, and then by the light of the fire, and when even the fire is extinguished, "by what light can they then do their work and still live?" And the sage replies, "By the light of the self"—the ultimate light.[4]

Now, all this is lacking in Nietzsche, which indicates that he had no particular knowledge of Eastern philosophy; if he had, he could not possibly have identified the self with the body. Of course, one has to link the body to the self, because the distinct body is the distinct appearance of the self in three dimensional space, yet it is of course again a function like the mind. You cannot say that the mind is a function of the self without admitting that the body is also a function of the self. Otherwise of course, you make the mind a function of the body, and then the psychical principle would be a sort of epiphenomenon of the chemistry of the body. We are now sufficiently informed of the hypothetical nature of matter, however, to know that it is practically the

[4] The *Brihad-Aranyada Upanishad,* Third Brahmana. Hume*, p. 65.

same whether we say that the body is a function of a psychical function, or that the psychical function is no function at all but only an epiphenomenonal principle of the body, a secondary phenomenon—the body being the primary phenomenon. But the body is, of course, also a concretization, or a function, of that unknown thing which produces the psyche as well as the body; the difference we make between the psyche and the body is artificial. It is done for the sake of a better understanding. In reality, there is nothing but a living body. That is the fact; and psyche is as much a living body as body is living psyche: it is just the same. Formerly, when one said "body" one assumed that one had expressed something; nowadays we know that this is only a word. Zarathustra continues.

> There is more sagacity in thy body than in thy best wisdom. And who then knoweth why the body requireth just thy best wisdom?
>
> Thy Self laugheth at thine ego, and its proud prancings. "What are these prancings and flights of thought unto me?" it saith to itself. "A by-way to my purpose. I am the leading-string of the ego, and the prompter of its notions.
>
> The Self saith unto the ego: "Feel pain!" And thereupon it suffereth, and thinketh how it may put an end thereto—and for that very purpose it is meant to think.
>
> The Self saith unto the ego: "Feel pleasure!" Thereupon it rejoiceth, and thinketh how it may ofttimes rejoice—and for that very purpose it is meant to think.
>
> To the despisers of the body will I speak a word. That they despise is caused by their esteem. What is it that created esteeming and despising and worth and will?
>
> The creating Self created for itself esteeming and despising, it created for itself joy and woe. The creating body created for itself spirit, as a hand to its will.

What he says about the self here is absolutely to the point; the self even creates esteem and contempt for itself. That is an understanding which is typical of the East; it is not Western. But it is typically Nietzsche, and there Nietzsche is very great; he draws from very deep sources. In the East they knew it long ago; so to them the love of God and the hatred of God are essentially the same. And rightly so, for if it only matters that you are concerned with a thing, then it does not matter whether you are concerned by hatred or by love. Therefore, they have the saying that if a man loves God he needs seven incarnations in order to reach him, but when he hates him he only needs three. As a rule we are really far more concerned when we hate than when we love, and in

that Eastern saying one recognizes this kind of psychology. So it does not matter to the self whether you love or despise; it is only important that you are concerned.

But here again Nietzsche makes the one-sided identification of the self with the body, and of course that is not satisfactory; he endows the body with a creative faculty or a meaningful faculty, which, even with a tremendous effort of imagination, cannot be put into it. For we know too well that the body is a biological function, having seen how it behaves in experimental biology. It is really not the body which restores damaged tissues; it is a peculiar vital principle which does the job, and it should not be put down to the chemistry of the body. For instance, you cannot explain by the particular chemical constituents of a body how it can produce tissue which is entirely strange to the tissue from which it is taken; yet that is the case. A very interesting experiment has been made on the eye of a salamander, for example. The lens of the eye was extracted, and it was then substituted for by the growth of a new one. But the ectoderm, the embryonic tissue from which the lens was taken, is entirely different from the mesoderm, the tissue of the iris from which the new lens—one could call it the artificial lens—was produced. So one particular tissue of the body can be used by a living principle in the body to produce something of an entirely different tissue. You see, we have learned that the tissues of the body are so differentiated that from the cells of a gland, no other tissue than gland tissue can be made, that it can multiply but will never become muscle tissue, for instance. Yet there in life we find that it is possible, and it cannot be explained by the inherent qualities of the tissue. Therefore, the idea of a sort of neovitalism is introduced, which is still a matter of discussion; one must imagine a kind of living principle which has the faculty of using the tissues of the body as it sees fit, not dependent upon the quality of the particular tissue. Of course, these things were quite unknown in Nietzsche's time, and even if they had been known, he probably would not have read that kind of literature. So he overrates the body. But he finds it necessary to say "creative" body, and in that one sees a concession to a creative principle.

> Even in your folly and despising ye each serve your Self, ye despisers of the body. I tell you, your very Self wanteth to die, and turneth away from life.
>
> No longer can your Self do that which it desireth most:—create beyond itself. That is what it desireth most; that is all its fervour.
>
> But it is now too late to do so:—so your Self wisheth to succumb, ye despisers of the body.

What is the meaning of this passage?

*Prof. Reichstein:* I think the principal meaning is that the goal of life is death, but perhaps some of Nietzsche's personal psychology is intermingled. The sentence before suggests very much the scene with the rope-dancer and the buffoon, and in just this passage there must be a lot of personal psychology.

*Prof. Jung:* Quite so.

*Miss Wolff:* I thought it was probably also a historical problem of his epoch. Before this, the body was not really discovered; it was the unknown thing, and therefore it stands on the side of the self as the unknown part of the psyche. So of course the body gets too much weight, because it is a change which must first be assimilated. And then it is also a symbol.

*Prof. Jung:* Because it has been unknown and therefore contaminated with the unconscious?

*Miss Wolff:* On the side of the unconscious and therefore it gets the importance.

*Prof. Jung:* Yes, a sort of symbolic importance. But why should it be death? "So your self desireth to succumb" means death.

*Miss Hannah:* If the ego won't live as the self wants it to, live its life completely, then the self usually does seem to want to die. I mean, if it cannot get an individual to accept the individual problem or task, it is then as if it wills death—as if by killing, it would get a chance to try again.

*Prof. Jung:* But can you explain it?

*Miss Hannah:* I think it is just sick of the way he went, fed up.

*Prof. Jung:* Would there not be another way?

*Mrs. Baumann:* Accepting life means also accepting death in the ordinary course of things.

*Prof. Jung:* Well, it has not quite that meaning here. He says. "For ye can no longer create beyond yourselves." That is something new, it belongs to the epoch. "But it is now too late to do so, so your self wisheth to succumb." You see, he obviously assumes that in another time the self did not desire to perish, but desired to live; it is just now that he "wisheth to succumb."

*Mrs. Fierz:* Is that not also an Indian aspect—the creation and then the undoing of creation?

*Prof. Jung:* That is very much what Mrs. Baumann alluded to, but according to my idea it is a bit too academic or philosophical. Nietzsche is far more concerned with the actual time than with the general aspect of the world that lives and dies—after birth, death, and then birth again. That is characteristic of *Upanishad* philosophy and later on

you find it in Nietzsche too, in his idea of the eternal return of things. But here he speaks of a definite time; it is now that the self desires to die.

*Miss Wolff:* It must be a Christian idea. In Christianity, one is supposed to go beyond one's actual condition in order to reach again the primordial condition where one was like God.

*Prof. Jung:* Yes, that is the cause. The scorners or despisers of the body would be the late Christian point of view, according to which one must despise the body because it is awkward and always teaches a different truth from that of the spirit; the body must be repressed or controlled, pressed into certain forms, and one must not listen to its teaching. Therefore, the persecution of the body in the church, the glorification of the spirit through the mortification of the body. When a saint was rotting away in his lifetime, stinking with putrification, and when the hermits and the fakirs went into the desert and dried up with thirst, it was a sign of the glory of God. And in the New Testament we have that famous passage where Christ speaks of those who have castrated themselves for the kingdom of heaven.[5] He probably alludes to the Galloi, the priests of Astarte, who used to castrate themselves officially; those not very savory symbols were carried at the head of a special parade. The fact of the castrated Galloi was public knowledge all over the near East. Fortunately enough, we know nothing of Christians who have castrated themselves for the kingdom of heaven, but Christ must have been referring to some well-known fact. It would have been a most hellish sin among the Jews, so we cannot assume that he refers to them; and there were no Christians then, but only his disciples. However, we know that later on Origen did castrate himself for the kingdom of heaven, and probably such a case occasionally happened. It was the general Christian idea that the world was vain and would perish like Christ and that the kingdom to come was the desirable thing. We only live for a short time here and must prepare for the eternal mansions.

That the body should have no meaning is, of course, a contradiction of the Semitic temperament which believes in the glorification of the world; it is a prophetic impulse to create, not a kingdom of heaven, but a kingdom on earth where peace and justice reign. The Jew has the temperament of the reformer who really wants to produce something in this world; when the Semites spoke of a kingdom of perfection, they meant it to be here, the glory of this earth, and of course that excludes the mutilation of the body. Nothing must be mutilated. The whole

[5] Matthew 19:12.

world must come to a state where the lepers will be healed and the lion will lie down with the lamb; that is all prophesied in Isaiah, a state of paradise. As the Cabalists, for instance, have the idea that after the sin of the first parents, God removed paradise into the future, which means that paradise is to come; it is to be produced upon this earth. But Christ's words are in flagrant contradiction with this teaching. His kingdom is not of this earth. It is a spiritual, transcendental kingdom in the future, and he says it is nowhere else than within ourselves; the emphasis is on the spiritual side. The body will be curtailed. That continued to be the case throughout the Middle Ages, but finally the body has asserted itself. The first attempt was the Renaissance, where it appeared quite visibly; one sees it in the art of those centuries. Look at the so-called primitives—the primitives in paint—with those peculiar heads and miserable mutilated bodies, starved and diseased, leprous. Then one century later the flesh was blossoming in a marvelous way, in the cinquecento, the life of the earth was glorified. Of course, it led right away into the great Reformation. Because the body had made that attempt to break through, the severe moral restrictions in early Protestantism followed. So the experiment proved pretty doubtful, but slowly it grew again, and in materialism we have the full triumph of matter.

Nietzsche in that respect is a sort of materialistic prophet, but he saves some spiritual substance. It is not exactly the body he seeks but the Superman, the man who is even beyond the actual body, a new creation that is not this coarse body, a new being in whom, perhaps, the body will be completely subject to the will. You see, that is again a sort of spiritual principle. He is a prophet of the will, even a will beyond oneself, and that is a kind of transcendentalism; he does not get away from it altogether. But here it is quite clear that he means by the scorners of the body those that despise the principle of the body and believe in the principle of the spirit exclusively; and he says that the self of those people desires to die. The reason is that when we deny an important part of ourselves the right to existence, when something is continuously, for many years, repressed and macerated, then that thing always takes its revenge in the form of a suicidal wish. For, every form of split in ourselves after a while becomes personified.

For instance, if you find in a certain respect you are stupid, you hate it and try to avoid all those occasions where the stupidity could come to the foreground, because you know you will make a stupid ass of yourself. And if it appears in spite of yourself, you say, "Excuse me, there my stupid ass came out again. I am an ass in a certain respect and it has gotten the better of me." That is personification. Then you

have a stable in which you keep your ass, but you live upstairs and are a respectable gentleman. We have done that with the body; we put it into the stable, feeding it very poorly—at least we say so. But by mistake, in a marvelous way, it has been fed time and again. If anybody catches you in the act, when you are down in the stable with fodder for the ass, you say, "I beg your pardon. I have such a weakness. I am sorry and I will repent." And then you go to church and fast and repent that you have fed the ass. Now, that of course is not proper; it is not very helpful to the mental and physical development of the ass. But the lower self is happily enough a greedy animal which you cannot always hinder from feeding; if it is not done legitimately, then illegitimately. So mankind has helped himself through a great deal of unconsciousness. Perhaps you left the stable door open and out walked the ass in the night and ate the cabbages in your neighbor's garden, and then it was discovered and you had to pay the damage. Or it was not discovered and you were glad to find the ass very full.

But we soon made the mistake of developing consciousness to such an extent that we began to have a psychological criterion. We developed insight, and then we could not deny that we had left the stable door open and had not fastened the ass securely; we had to say it was our ass that had eaten the neighbor's cabbages. So we cannot say it is no problem, and that we can do entirely without. But there are still plenty of fatherly men—when they are parsons they have their little girls whom they are confirming, and they say afterwards, by the marvelous grace of God the ass has eaten. Ten thousand things have happened which apparently never happened; they are blissfully unconscious about what has been done for the ass. The more we pay attention to our psyche, however, the more we are aware of the things that happen, and we know unfortunately for what purpose they were done. So the body becomes a moral problem with us. What about the ass in the stable? It is no real way to leave the stable door open. That cannot work in the future; we must buy a meadow where we can feed the ass in a legitimate way. It must be acknowledged that there is such a thing. For if we don't acknowledge it, then with an increasing amount of morality, of consciousness, we find very efficient means of locking the stable door, and then the ass dies, naturally. If we don't let him live, he prefers to die. And then we develop a suicidal wish.

Of course, with our power to keep things locked up and concealed we don't realize that it is a suicidal wish. It may begin with an upset of the stomach, or continuous constipation, or you are terribly tired, or cannot walk. Probably it is already a lack of will to live, the beginning of the suicidal wish; most of the neuroses have that character. In agora-

phobia, you don't dare to cross the street, or you may be afraid of a big crowd of people, or afraid of being fenced in: that is all the suicidal tendency. It means that your will to live only goes so far. It does not risk itself in crowds, in the open spaces of life. You are already partially lame and you seek a situation in which you can fall down, a threshold over which you can stumble, or a car that will run over you; people have little accidents which are simply preparatory for a great catastrophe, where they get into an avalanche or something of the sort. And nobody has ever known, because we can quite easily hide things from our own consciousness and from the consciousness of other people.

Now, Nietzsche explains that it is the self, really, that doesn't want to live, because one thus deprives the self of its own experiment. Let us assume for the sake of argument that there is such a thing as the self, that living potentiality which accounts for the existence of our spirit as well as our body—both being essentially the same. Sure enough, our ego-will is not identical with the self-will; our self-will does not want what the ego wants. Why has the self created the body? I don't know why we are not wind; we might be forms made of air and beyond sex or appetites or digestion and such nuisances, but it is a fact that we have bodies which have been created by the self, so we must assume that the self really means us to live in the body, to live that experiment, live our lives. And the ego should not choose whether we are to live this or that; we must have a different criterion. I don't doubt that certain things are meant not to be lived, but we must find out what they are. Contradictory taboos and laws are not given by the ego, nor by an assembly of egos, nor by the church or the whole state; those are only police regulations—including our morality, which is also a police regulation. But there is one law which is much more severe and much more accurate than any other, and that is the law of the self.

So you must inquire what experiment the self wants to make. Everything that disturbs that experiment must be avoided and everything that helps must be lived, and you will see the consequences on the spot. If you do something which disturbs the experiment you will be punished, much more severely than in a police court. And if you do something which rather serves your experiment, you will have the blessing of heaven and the angels will come to dance with you. You are helped along. You have ungodly health, and you develop powers which you have not had before because you have obeyed, not the ego, but that will of the self. Mind you, it is not the ego that wants to make that experiment. Often the ego says, "For God's sake I only hope that this thing is not coming to me!" If you have a fundamental dread somewhere, you can be sure just that is the experiment of the self. You see,

the body is meant to live; it has to be served, and your self has a very particular purpose with it, presumably. Of course, nobody can say what the individual experiment is; for one it is this and for another that, and it is for nobody alike. It is an entirely individual question. Inasmuch as we are individuals our experiment is individual, and the point of life is that this particular individual should fulfill itself. For it makes no point in life to create a crowd of beings who try not to be themselves. It is just as if a potter had created a hundred vessels which didn't want to be vessels and always tried to be something else. But why have you been created a vessel? Obviously you must be a vessel since you are created as a vessel, and every vessel must be what it is and function like a vessel.

Now, if the experiment is denied to the self, the self is fed up after a while and says, "Well, the experiment is not worthwhile, I prefer to disappear." As its purpose has been thwarted or starved, so you will be starved of life; your libido just steals away and leaves you high and dry, and you remain like that young dreamer I am dealing with in my Polytechnikum lecture;[6] you are left as a mere wall decoration, two dimensional, flat, casting no shadow. Then you are a mere husk of yourself; the real life has gone because the experiment has been denied to the self. And then it is just as Nietzsche says, the self wants to perish—no use to continue that experiment. That is one thought in this passage, but there is also the thought alluded to by Mrs. Baumann, Mrs. Fierz, and Professor Reichstein, namely, that it belongs to the nature of life, to the nature of the experiment, that it is carried through into death. Of course, from a certain point of view that is perfect nonsense. One can ask, what is the use of an experiment which is made for the purpose of destroying itself? But the nonsense is in the way in which we look at it. It is obvious that an experiment is meant to come to an end; otherwise, it is no experiment, but a static condition. An experiment only makes sense when there is an end in sight. You see, an experiment does not make itself, but is made; the self, that potentiality, makes the experiment, and the potentiality does not come to the end by having made it. According to Eastern philosophy, the experiment can be repeated innumerable times—all the more the more it has failed. But the ambition of the East is to reach such a condition that the experiment does not need a repetition—that it is final, all questions answered.

Well, there is something in favor of the idea that there is a vital potentiality which makes one experiment after another; and inasmuch

[6] Jung lectured in German on children's dreams in 1936–37 and 1938 through 1941 at the Federal Polytechnic Institute (ETH). Princeton University Press plans to publish an English translation of these lectures.

as such a potentiality exists to make the experiment, it must see that it comes to an end. Looked at from that standpoint, it does not seem to be a mere running down, a mere collapse; it is really a meaningful carrying through of an experiment, and the end yields the result. The end is the thing you are looking for. You undergo the whole thing in order to reach that conclusion. The experiment is not made in order to let something run down. It is a question and you look for an answer. That you look for the end and do not resist the end, that you live with the certainty of the end, is obviously the way life wants to be lived. Then it is properly lived, because you are accepting the conclusion at the end of the experiment; and that is right, it is healthy. If you live with continuous resistances against what might come to you, of course you are simply resisting the execution of your own experiment. So the idea that death is a goal, that it is the inevitable conclusion of your experiment, also comes in here. And it fits in with Nietzsche's profound optimism that you must say "Yes" to the eternal return of things. He puts it that way: he says you must have the courage to repeat; you must love life to such an extent that you can even say, "Once more!"

> To succumb—so wisheth your Self; and therefore have ye become despisers of the body. For ye can no longer create beyond yourselves.
>
> And therefore are ye now angry with life and with the earth. And unconscious envy is in the sidelong look of your contempt.

Here a bit of the unconscious comes in. You see Nietzsche *au fond* already knew of the unconscious; he was aware of the shadow, and that is of course the deepest reason for what he is.

*Mrs. Zinno:* I want to know how the self can possibly perish; I should think it would be something between the ego and the self.

*Prof. Jung:* Oh, it is not meant that the self would perish. That is seen from consciousness. But if the self cannot carry through the experiment, then it kills the body.

*Mrs. Zinno:* I thought if one was in contact with the self, that was the creative side.

*Prof. Jung:* Ah yes, you see the mistake he makes is that he identifies the self with the body. And here the self wants to destroy the body. That is the tragedy of the rope-dancer and the buffoon at the beginning of *Zarathustra*; the rope-dancer, Nietzsche the man, is overrun, cast away: he is no good. That Nietzsche identifies the self with the body is of course illogical, for you then come necessarily to the conclusion that if the body died, therefore the self wants to die. That is his conclusion. But if you take the self in the way I propose, it is of course

somewhat different. I don't identify the self with the body. Then the body is just one of the experiments in the visibility of the self,[7] and then you can say, "If that thing won't function, it will be cast away; it is no good." You can see how these things really happen in human life. A man who does not obey when he hears the message—and it also can be a woman, you know—always reminds me of what a wild elephant once did. On banana plantations they have little houses, erected on poles against ants and rats and other vermin, where they store their bananas. And in such a little storehouse an old negro woman was asleep on top of the bananas, when a wild elephant broke into the plantation. Of course, he smelt the ripe bananas in the hut, so he tore open the roof and pushed his trunk in and he simply took that old woman and threw her away, and then ate the whole bunch of bananas inside. She fell shrieking into the branches of a tree but was not killed. That is what life does. Life wants to get at its result and if you don't chime in, then you are cast out like nothing at all, as if you never had been. And then the experiment is made again.

[7] For Jung the self is represented as both spirit and body. The alchemist, in creating the philosopher's stone, is making a visible, palpable form of the self. See CW 14, par. 649.

# LECTURE VI

27 February 1935

*Prof. Jung:*

We have a series of questions here, aroused apparently by our discussion about the concept of the self last week. Sure enough, this idea of the self is most mysterious. It is a symbolic concept: one cannot say what it is; one can indicate what one understands by the concept but what it is in itself one can never say. It covers a fact of which there is only a partial awareness and which is only partially thinkable. The partial awareness of the self is consciousness; the ego consciousness is that part of the self which is elucidated and which is immediately accessible to our reasoning and judgment. But the unconscious is merely noumenal and we have no immediate access to it. It is as indirectly accessible as, for instance, matter, or nature as a whole. We need microscopes and most complicated physical and chemical apparatuses in order to disclose the nature of things, in order to penetrate the secret of the transcendent object. Our sureness about material and physical phenomena is a mere illusion; we touch the surface of things but we know nothing about the inside. Naturally, science has discovered a number of methods that allow us to penetrate the secret to a certain extent; but the ultimate object is transcendent. It is beyond our grasp, simply because the nature by which we grasp, by which we attempt to understand consciousness or the psyche, is different from the object. Now, that is a hypothesis. Perhaps it is not so. But if the transcendent object were equal to the psyche, then of course we would have an absolute understanding though we would never know it. And why would we never know it?

*Mrs. Baumann:* Because we would be identical with it.

*Prof. Jung:* Of course. So we never could say whether the transcendent object really consisted of psyche or not. Since we know that we are our understanding, since the cognitional process is psyche and what we find is psyche, we naturally are unable to grasp it. We simply project; we assume that what we perceive is psyche, yet that is no proof that it is so in reality. The material object might in itself be something different

from what we call "psyche"; since we never get out of the psyche there is no chance that we ever will get any security in our judgment about the transcendental object. No wonder, therefore, that the discussion of the concept of the self, which covers partly our consciousness and partly what is beyond our consciousness, arouses many questions. Now, here is a question by Mrs. Strong, "In the discussion of last time when you pointed out the superiority of the self-will to the Ego-will, you seemed to assign a negative value to the ego-consciousness in its relation to the totality of the individual. But would it be true that at times the Ego makes a very positive contribution to the creating self—even acting as a check or conditioning factor on the form of the creation?"

I am sorry if I gave you the impression that I underrated consciousness or that I made any attempt to emphasize its inferiority; I thought I had indicated that consciousness is, on the contrary, absolutely indispensable to the self because it is the organ of awareness of the self. The question shows how careful one should be in discussing such very intricate philosophical matters. When I said the ego consciousness was a very narrow area in comparison with the great indefinite area of the unconscious, that did not mean that I belittled its value or importance. The ego consciousness is a smaller circle contained in a bigger one, but that is not an undervaluation or depreciation of consciousness, for that very small circle may be of an extreme importance, even of sublime importance, in comparison with the vast expanse of the unconscious psyche. If the unconscious psyche is deprived of acute consciousness, that would only be obtainable in what we call ego consciousness. You see, my idea is that whatever we can make out about the unconscious—whether it is personal or impersonal or super-personal—it is all the same in that it seems to be very weak. If there is any consciousness at all, it is blurred and dim. That would explain why nature felt the need of the acute consciousness; it was a tremendous achievement of nature to have produced it. If we want to pat nature on the back for anything, it would be for producing consciousness. It was awfully nice of nature, really an achievement!

For only since the dawn of consciousness has there been a world; before, there was nothing, because nobody knew that there was something. We can assume that God knew of creation, but that is a mere assumption. Only since we have attained consciousness are we sure that there is a world—at least I know, and every one of you knows, that there is a world. Since that moment, a world exists, because it has known that it existed. You see, if the world can be criticized from a philosophical point of view, if there is a need in man to look at the total phenomenon of the world, then he must make such speculations.

He will begin to philosophize, and he will inevitably ask the question, "Why should there be consciousness?" And he must come to the conclusion that nobody would have had the need of producing consciousness if he had not felt pretty blurred and obscured. Nobody would turn on a light in this room now because it is daylight; only if it were dark would one produce an illumination. It is like old Diogenes who went with a lantern over the marketplace in Athens in the daytime; people were astonished, but he had made that light in the daytime in order to seek men, because there were no men in Athens.[1] So if nature produces consciousness, we must assume that it was on account of the need for light, and that it was most probably quite dark before.

That can be put a bit nearer to common sense by picturing the primitive man as being in rather a quandary over that general darkness. They stumbled very often and felt the need to kindle a fire in the night. They needed to have a certain amount of consciousness, because they found out that the people who had it were better off than those who had none. So it became more or less fashionable and the fashion increased till now we have the general fashion of wearing consciousness: there is a general need of consciousness because it is too dark without. And so the creator was in need of light or acute awareness and therefore made a being who has consciousness and is aware of three-dimensional things which also have the quality of time. Now, if that is the case, if the only light of the world which we know of is our awareness of the world, then we can say human consciousness is metaphysically of an enormous importance. It is the only seeing eye of the deity. Therefore, in every Catholic church and even in Protestant churches, the deity is represented as the radiating eye in the center of a triangle, the mirroring image of human consciousness. By that we declare God as an eye, and that our consciousness is that eye; in other words, God has made man so that he might see in the darkness.

I don't want to go into metaphysical speculations—I only do so because they belong to our psychology; it is a psychological fact that man speculates in this way, that our consciousness functions in this way. In every individual it is the same; we have a large indefinite unconsciousness and only a part of it is definite; whether it is central, we don't know; presumably not. Perhaps it has the same relation to the center as our earth has to the sun. The center of our solar system is the sun, and

[1] The legend usually has it that Diogenes was looking for an honest man, but Jung follows Diogenes Laertius: "He lit a lamp in broad daylight and said as he went about, 'I am looking for a man.'" *Lives of the Philosophers*, vol. II, tr. R. D. Hicks (The Loeb Classical Library), p. 41.

our center, our world, is revolving round the sun; we are the children of the earth, and so our consciousness is eccentric relative to the center, as the earth is eccentric relative to the sun. That is possible, our consciousness may also be like a planet revolving round a central invisible sun, namely, round the presumable center of the unconscious, which is called the self because that is the center of the unconscious and the conscious.

So the contribution of the ego consciousness is absolutely unique, yet it is of course restricted; under certain aspects the ego is not at all powerful. Only as far as the affairs of three-dimensional space go, and in as far as time is concerned, is the ego on top of things. But wherever anything reaches beyond such limited conditions as space and time, the collective unconscious is probably of much greater importance. And there the self also is of a greater importance. It is characteristic that the more you are identical with consciousness, the more you try to neglect the self, the more you resist it, the more you feel it even as a hostile power—while in reality it is the center of your very life. You see, detached consciousness—detached in a wrong way I mean, when you identify with your consciousness—always tries to turn on a sort of strong electric light and shut out the light of the sun. But only a fool would shut out the light of the sun, because it would be most unhealthy to live by an electric power, by a compensatory artificial sun.

*Mrs. Baumann:* You said last time that man should make an experiment of life. I see a certain contradiction in the idea of the "provisional life."

*Prof. Jung:* Of course, there is a very strong contradiction. First, we must understand what I designate as provisional life. I mean by that, that one lives under a certain assumption. The typical case is the *fils à papa*, the young man whose father has the necessary amount of capital so the boy lives under a sort of silent assumption that father will pay for everything. He does not need to work or be responsible because he has the necessary bank account. So he can live—God knows what—all sorts of things which he never would dream of living if he knew that he had to pay for the whole thing out of his own pocket. He lives in a sort of dream. Now of course, such a young man is not making the experiment of his life, but the experiment of *a* life, any life, a sort of imagination. He imagines that he is a hell of a fellow. He speculates on the Exchange and of course falls down, but he can easily do it because he always lives on his father's money. Or he might imagine that he is a great sportsman or an artist, and again he wastes years and money on an assumption. So he never arrives really at himself; he never begins to

live as if he had no money. Now, take something away from him, or make him conscious of the fact that money prevents him from living his own life, and instantly he will be forced into his own life, into what he would do if he had to depend upon himself alone. Then he would choose the type of life which you might call his own experiment. But that is not yet *the* experiment of life; it is only *his* experiment of life as far as his consciousness reaches. You know, our consciousness, being a restricted affair, suffers from all sorts of weaknesses, illusions, and such things, so we can really imagine that something is our task, or that a certain way is ours, when in reality it is not. It may be a sort of error due to inheritance or milieu for instance. Then in the course of life you have to find out whether the way you have chosen is backed up by the unconscious or not. For very often you have the experience that even if you live according to your best conviction, you still find yourself checked or interfered with by your unconscious. Then you know that your line is not exactly the line of the self, and you have to correct it so that your way fits in with the way of the self. This falling in line with the self is such an important psychological experience that it has a most significant name. What would that be?

*Mrs. Zinno:* Tao.

*Mr. Baumann:* Could we not call it individuation?

*Prof. Jung:* Yes, they are synonymous. Now we will go on to Miss Hannah's question. "Is the death of the body always willed by the self? Or can it occur from a cause outside the solar system (so to speak) of the self and the body? For instance, you have often said the 'ice projectile' can kill." (That is the icicle shot out by the medicine man.) "Would you say it would only be effective where the self already willed the destruction of that body, or could the self's own purpose be defeated by an outside cause?"

That is a question which is well out of my reach. I am not the self. I am not initiated into the secrets of the divine will, you know. That question is too metaphysical to be answered. But, of course, we have certain significant experiences; one often gets the impression, for instance, that people die at the right time, that it was logical that they should die then: they were at the end of their rope. Or one can say that their self agreed that it was for many reasons the moment. An important reason may be that the body is no longer fit to stand a great change, and then the individual is just lifted out of his body as the old negro woman was lifted off the heap of bananas. Then it makes no sense to live on, because one is really overdue; the time has changed, conditions have changed and one's work, or one's functional impor-

tance, has become superfluous. Such people easily die. It seems as if circumstances, often in a miraculous way, arranged themselves to place a trap for them. But that is only a matter for conjecture; it is hypothetical, a speculation. These things are just beyond our knowledge. You can sometimes see in people's horoscopes that a certain negative position of their stars is very conspicuous, and makes it probable that at such a moment they would die; or perhaps a dream from long ago fulfils itself by death. Such things hint at a secret attempt by the self to finish man when he is no good any longer for the purpose of the self. But I cannot give you any definite answer.

*Miss Wolff:* Was not the question rather whether there were causes extraneous to the self that could cause death? Could you not take for example certain cases of suicide or accident which an outsider would say might have been avoided if that person had known more—if he had not had a depression or if he had listened to his dreams? Could one not say that death occurs because that person is associated with the ego side? An immediate cause of death would look to me as coming from the ego complex.

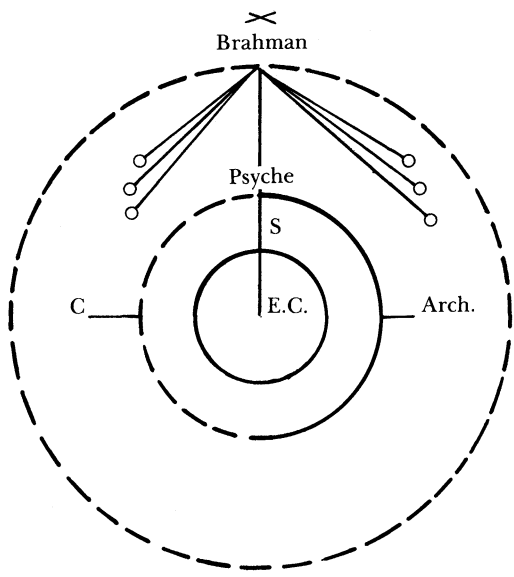
*Prof. Jung:* Well, we could also ask the question, how is the ego complex able to kill a person? It is not strong enough; it has not those sources of power which the self possesses. And concerning extramundane or extra-solar causes of death, how do you know about their nature? It is merely speculation. I admit that there are cases where the attitude of the ego is: Now if that is going to continue, something awful will happen! But that is where the self finally gets sick of that fool, the ego—the case of the old negro woman sitting upon the bananas.

*Miss Kaufmann:* There is a beautiful book dealing with this, *The Bridge of San Luis Rey.*[2]

*Prof. Jung:* Yes, when the bridge fell, the people on it were all at the end of their rope; that was very convincing from a psychological point of view. Now we have here this mystical diagram made by Mrs. Baynes. Will you be kind enough to explain it?

*Mrs. Baynes:* I was just trying to sum up in diagrammatic form what I thought you meant about the self. And the question I wanted to ask is, "Would it be correct to say the self is composed of two factors, the psychological factor that is the combination of consciousness and the archetypes, and a metaphysical factor which I have written down there as Brahman?" Of course, I could not show in my diagram that Brahman comes into the whole business. Would that be correct?

[2] Thornton Wilder, *The Bridge of San Luis Rey* (New York, 1927).




E = Ego = cent of partial psyche.
S = Self or cent of total psyche.
C = Consciousness
Arch = Archetypes.
o
o Phenomenal world.
o

*Prof. Jung:* Well, that belongs to this whole discussion about the concept of the self. It is a very difficult problem; probably I have to repeat the whole story. You know, the self is a borderline concept, which I call a symbol because it expresses something which we cannot express otherwise, because we simply don't understand it. The idea of the self is really unknown ground. The psychological definition is that the self is the totality of consciousness and unconsciousness, and that sounds pretty definite: we seem to know what consciousness is and to have a fairly clear idea about the unconscious. But to say we know the unconscious is going much too far; we only know *of* it. The unconscious has an extension that can reach anywhere; we have absolutely no means of establishing a definite frontier. As we cannot say where the world ends, so we cannot say where the unconscious ends, or whether it ends anywhere. A concept that contains a definite factor like consciousness and an indefinite factor like unconsciousness is not scientific; moreover, it

is metaphysical in its nature *per definition*: it overreaches itself. Therefore, I call it a symbol.

A symbol to me is not a sign for something of which I know, like the winged wheel on the cap of a railway employee, or the Freudian symbols, or the Freemason's so-called symbolism—those are simply signs for something we know very well. A symbol is an expression for a thing of which I only know that it does exist. I don't know *it*.[3] So the self is a living symbol because it designates something which we know exists; we know there is a totality of consciousness and unconsciousness because we are the living examples of it. The self expresses our acknowledgment of a thing that is actually in existence, but of which we don't know enough. It overreaches us, it is bigger than we are. Therefore, I call it the concept of the self; it is the best expression I know. Formerly, there have been other expressions. The self has been expressed by the figure of Christ, for instance; in medieval philosophy it was the *lapis philosophorum*, or it was the womb, or the gold, or the *Tinctura magna*, the *quinta essentia*. And the Grail was a symbol of the self, and the cross. On more primitive stages the king was the symbol of the self, because he was always of divine nature at the same time. Or certain gods. Since the beginning of history, the self has nearly always been represented by the god-man. Then of course, on lower primitive levels it is a fetish, an object that is inhabited by the divine breath, or my mana, or by extraordinary magic effect.

This concept is, as I say, an acknowledgment of the experience of a being that is bigger than we are; we cannot comprehend it. In German that would be called *ein Erlebnis*, an experience. Such an experience is not scientific because it is not intellectual; it is an utterly irrational fact. Psychology is a peculiar science in that the function of cognition is there identical with the object of cognition, for the object of cognition is the psyche, and cognition is a part of the psyche. So one uses the same system to recognize the system. In any other science, you are in a much more favorable position, because one had the limitation of the object. In mineralogy, for example, the minerals are the object of cognition, because one defines them as being different. If one goes further, if one gets into the interior of the atom, then one falls into doubts, for then there is no difference between the object and the psyche. But mineralogy does not need to go into the detail of the psyche; it is sufficient to know about the uses and application of minerals. The subject matter of mineralogy is different from the psyche

[3] A sign can be fully translated, being a substitute for its referent. Thus he often said that what Freud called symbols were really signs, for symbols are irreducible to literal explanation.

and therefore one doesn't need to worry: one can use one's mind in order to understand minerals, which are quite different. But how would it be if one had to use minerals in order to understand minerals? Then the method of cognition would be the object of cognition at the same time, and one cannot see how that would be possible. Therefore, people have asked, "Is it really possible that there is such a thing as psychology?"—and that is really a legitimate question.

Now, by a certain limitation, just as by not going into the question of the interior of the atom mineralogy is possible, so in psychology, provided I look at certain psychological processes under a certain aspect, I can then pass a judgment—I can really say something about the psyche or physical processes. But I must mention my premises, the standpoint from which I am talking. Inasmuch as I don't go in for the inner structure of the atom I can deal with mineralogy, and inasmuch as I don't enter upon the being of the psyche I can make sense of psychology. But if I enter upon the actual being of the psyche, I must acknowledge the psyche is an irrational experience. So in such subtle concepts as the self you have both sides; on the one side it is a psychological concept which you can define perfectly neatly, and even use in a scientific way; but on the other side, you must acknowledge the irrational fact of the psyche which is an experience, a state of being. It is like trying to make a science of elephants, say. You can write a chapter in zoology about elephants, but to be actually under the feet of an elephant is quite different. In the one case you are sitting in your study writing, and in the other you are in a damned unfortunate situation. That is so with the self. You talk about it in a perfectly friendly, scholarly way. Nobody is hurt. It is all nice and warm and afterwards you are going to eat your dinner. But if it should be an experience, well, you are just under the elephant. Not always though.

So these things have to be considered in making such a scheme as this one of Mrs. Baynes. And I have another diagram here by Mrs. Baumann which also belongs to the nature of the self as an experience. We need such speculation and formulas as soon as we discuss the concept of the self. Inasmuch as the self is a scientific concept, of course circles and Brahman and such things are not needed; for the scientific concept of the self comes to an end with the statement that it is the sum total of consciousness and unconsciousness, and then everybody shakes hands and goes home and sleeps. And that is right, that is as it should be. But if anybody asks, "How far does the unconscious reach? What is the unconscious?"—then you are in pitch, you are stuck, and then you must confess that here the elephants begin, and they are real.

*Miss Kaufmann:* I think there is the same difficulty with philosophy.

*Prof. Jung:* Yes, it is the eternal trouble with philosophy that the world is man's experience, and then they go and talk about it. It is much safer to talk and therefore they prefer it. Well now, as soon as you deal with the self as an experience, the whole thing changes and wild things come up, because you are then confronted with mountains of obscurity; it is just like being actually in the jungle in the midst of an excited herd of elephants. So you try all sorts of things to conjure up the danger and to express what you see. Since the earliest times—I am thinking of old Pythagoras, for instance—those people who took the existence of the world and the psyche to heart, made such diagrams: circles and squares and triangles. They invented the queerest ciphers in order to express that peculiar experience. And always again, consciousness overlapped and would not accept it, said it was all bunk, nonsense, and made up a conscious philosophy or conscious science which was just talk and useful rules-of-thumb. For instance, philosophy inasmuch as it is talk is a useful rule-of-thumb: how to become a professor. And science or scientific investigation is a way to invent or discover useful new rules-of-thumb for practical purposes, either how to become a professor or how to become practical and helpful to people, as in medicine, say. There are all sorts of applications for either objective or subjective rules-of-thumb; you can even divide learned people according to this scheme. On the one side are the subjective ones whose rule-of-thumb is how to become famous, how to say something which makes people sit up and cock their ears and exclaim, "How wonderful!"—and on the other side are those who really produce something of value. But that is all science, a world of words, a two-dimensional world. Beyond that is a world where you actually experience that the world exists, that you are the psyche—the psyche becomes your existence.

Now, in making such a chart you denote the self as an experience and that brings in a lot of things which are exceedingly questionable; you feel that they exist, but you cannot grasp them. So no end of such things will be produced. Then science becomes the desperate attempt of man to designate the root of things, the things which are not just in the head, but *forces intérieures* perhaps from below the earth. There is a Latin text which says these roots are below the earth, meaning that they are in the unconscious. So when you follow up the life of the living self, it leads you into an experience which is below and above, or before and beyond, our day. I am sorry if this is too damned obscure, but we all get obscure as soon as we talk of the experience of life, because anything that is, is always beyond; if it were not, we would be gods. Life is beyond, our world is beyond, our whole being is beyond-

ourselves. Experience it and you begin to make these desperate attempts. (I call them desperate attempts, and the club that is preoccupied with such things is a club of desperados.) You necessarily get desperate when you touch upon the thing that is greater than yourself. Mrs. Baynes' system as far as I get it, is correct, I should say this is a fair.

*Mrs. Baynes:* A fairly desperate attempt!

*Prof. Jung:* But I would not give the ego that central position. I would change those two points around, I would call this central point the self, an indivisible point, and I would put the ego on the outer circle, as a sort of planet revolving round the self, in order to remain in tune with the harmony of the spheres which you begin to hear as soon as you get below the water. If you cock your ears you will hear it; and then you will put the self in the center, and the ego would be on the larger circle. You see, the ego in the three-dimensional sphere necessarily seems greater than the self, because the self is not three-dimensional. The concept of the self implies a space-denying existence; the four-dimensional is the denial of the three-dimensional, so to speak of four-dimensional space is complete nonsense. It is a denial of space. Therefore, the self is best indicated by the *bindu* creative point, and the ego would extend outward into three-dimensional space; so you can make it bigger, as the earth to us seems to be bigger than the sun though in reality the sun is much bigger. The things which are smallest in the self or for the self are the biggest in space, and you can safely conclude that all the big mighty things in the outside world are just nothing in comparison with the self. So the more you are looking upon the self, the less the big outside things matter, and that is what they always hate. That is the reason those desperados who look into such experience always hide themselves away, make secret brotherhoods. They go into the woods and caves—not into the churches but into secret places below the churches—expressing by that that they can turn their backs on the big things. And as the big collective things mind it, time and again they accuse the secret societies of all sorts of things, like the hue and cry against the Freemasons. In Italy they really killed a number of them; all the leaders of the Italian Freemasons are assumed to be archdevils and banished to a certain island, because they do not believe in the collective path, the big things. Of course, the visible powers of the earth become *nil* if you approach the center. So it is quite a dangerous enterprise, of which one can only warn people who approach this time- and space-annihilating something. The scientific concept is perfectly safe, but take it as an experience and it is unsafe.

Well then, with the self in the center absolutely unextended, and the ego revolving around it, the objective world in which the ego moves

would be limitless extension, just space. Now Mrs. Baynes had indicated her Brahman by this vertical line, which would be the side elevation: it would really be at right angles to the plane. That would be a fourth dimension which is always a vertical upon space. Of course one cannot imagine such a thing, because space simply does not suffer a vertical upon itself, but that would be the mathematical definiton as the third dimension is a vertical upon a plane. A vertical upon space is space-denying at the same time, because space only has three dimensions; if there were a fourth dimension there would be no space. There would be instead something absolutely unthinkable, unimaginable. Therefore, by putting that Brahman there you deny space, and Brahman is just that, a potentiality of a world—a world in itself perhaps—but a world of unknown quality, bearing upon our world like an indivisible and therefore an invisible point. It is an absolute potential. So that Hindu metaphysical concept of Brahman which symbolizes the totality of existence, contains in itself that quality which denies existence; therefore, Brahman is the eternal non-existent existence. To indicate it by a point is practical because it has absolutely no extension, and we cannot conceive of a thing that has no extension because it is not in space.

# LECTURE III

22 May 1935

* * *

You remember about the different layers of consciousness which we were discussing last time: first the topmost world of consciousness where everything is perfectly organized and explainable, the daylight sphere; then the next level below is the personal unconscious, the things of the twilight; and below that is deep obscurity. Now, what is happening in our days comes from the twilight region of the spirit of the blood. And woe unto those who understand this spirit from the layer above, for that remains Christian. So whatever comes up from the depths must be assimilated. If it is not to destroy whatever is above with all the good that is in it, it must be canalized into some reasonable form.

For instance, when I introduce myself to you as a doctor, even a professor, I am absolutely established up in the daylight; I have public lectures, I call my stuff "analytical psychology," and one talks reasonably about these matters. I teach doctors, I go to congresses, I am president of such-and-such societies, and all that shows me to be a properly balanced individual, a citizen, and a man of the right order. And that is important because I am thus far an assurance that the powers of the unconscious can be organized. To those who do not know that there is a twilight layer below, of course that seems self-evident, and they would not understand that I spend any time in the twilight region because they don't know that anything is happening there: they are simply astonished. They are absolutely incapable of understanding what is happening in Germany, for instance; they cannot understand why no conclusion is reached about disarmament; they think a lot about the League of Nations and they never realize that those things won't work. Then to those people who are aware that something is happening underneath, it is important that I am established in this world, for other-

wise I would be a sort of moth or butterfly or anything else that is drifting and utterly unreliable; and that would result in an instantaneous lack of confidence: people only have confidence if I am a being properly established here. Therefore, I make it all-important that people should be established in this reasonable daylight world, for inasmuch as they are not, they are not reliable and they must not wonder if nobody trusts them. They must be trustworthy and they are only trustworthy when they are here. Anything that supports the day is a pillar of the world as it is and therefore should be maintained, and one must try how far it is possible to canalize the flow of blood, that spirit issuing from the depths.

This is an exceedingly dangerous time and we are confronted with a problem which has never been known in the conscious history of man. You cannot compare it with the early times of Christianity, because that movement did not come from the blood, but came from above, a light that shone forth. This is not a light but a darkness; the powers of darkness are coming up. Therefore we must be careful not to swim as if we were fishes, but remember that we are human; and we must not resist by shutting ourselves up and defending ourselves blindly. The symbol of our time and the coming time is Aquarius, the man with the vessel to catch whatever flows, and he must transform it into the fertile water of life. The symbol of the time before was the Fishes, and they are able to swim; those people were liberated from the earth by the power of the spirit because the spirit was then above in the light. Today it is not in the light, but in the blood, so the position is entirely different; we cannot compare it with the conditions two thousand years ago.

You see, to be moved by the blood means that you are really moved by the things in the twilight zone, where things begin to become visible. And if we want to do something about that fact, I surely should not organize it, up in the light of day; inasmuch as it is a phenomenon coming up from the twilight it should be kept at bay. It should not be a big organization; it should be an *heureux paganisme*—enrich human life and not upset it. It is as if you were to turn a river over your perfectly good fields; of course they need water, but if you turn a whole river onto them, you simply destroy them. And if you turn on that river of blood, it will be a most horrible destruction. But if you keep it in its place, and don't raise too much fuss about it, it will be quite nice. Don't be too specific about it, don't tell if that old Pan is again abroad in the woods; otherwise people will say you are crazy. If you get a glimpse of Pan in the woods, then be very glad that you had the grace to see something of him; but always keep in mind that it is not quite nice to know of such a mystery: you cannot talk about it. It is like a

good bottle of wine; well, it is quite possible to mention that you like to drink a glass of good wine, but don't say you were drunk. To be drunk is very nice sometimes, but don't speak of it too loudly or people will say you organize drunkenness, that you are corrupted by the wine merchants, or feed your patients with alcohol.

That is the way people speak in the daylight where everything is light, where everything is canalized or on a straight roadway; while down below in the twilight, it is a nice round little fact, very enjoyable, very useful, sometimes even vital, saving your life perhaps. But it should not be organized in the open, otherwise it becomes a thing of utterly bad taste, and then it is immoral. If you have a moral conflict, it is quite immoral to answer it by getting drunk; I never can say, "This is the kind of conflict which, according to the books, is dissolved by drinking a bottle of strong wine, by getting drunk and vomiting afterwards." One speaks like that up above, but in the next layer below there are no such things as prescriptions. There are only certain experiences, certain facts which simply don't bear much scrutinizing light. And it would be wrong to disturb these germs because here are the attempts of a new form of life, which needs perhaps centuries and centuries before it can become more or less organized. If you take it right up and make a system of it, you have actual Germany, and that is really not a good example. So this fact of the blood is a most upsetting problem, because it brings up an order of things which is really no order, and it cannot be made into a human order.

Of course we are all thinking of the so-called *neuheidnische Bewegung*,[1] and there you see the mistake; that thing should not be organized. If anybody has a Wotan experience—and I don't doubt that there are such things—he should keep perfectly quiet and think, "Well, this is a pleasant slip into former times." Or if another god plays a trick on somebody else, he should not try to make it into a system according to which children are baptized and people are married, nor should it become the object of a particular credo. It is all individual fantasy; those are germs, or faint possibilities, which might develop into something in the course of many centuries, but for the time being it is an individual slip, perhaps even regrettable. Of course one can acknowledge at the same time that a real and full life, coming really out of the blood where it ought to come from, is always a bit regrettable. For the culmination of life or the real meaning of life is not the greatest sum of happiness; only very naive people can believe such things. If you have the greatest sum of happiness, then you are simply incapable of appre-

[1] *Neuheidnische Bewegung*: neo-pagan movement.

ciating it. For instance, primitives believe that having the greatest amount of food is heaven; but even a primitive, if he could only arrest himself for a moment in his state of desire, would realize that was nonsense. It is like the fairy tale where one must eat cake for three weeks in order to get into a paradise called Schlaraffenland.[2] That is a land where stuffed pigeons fly into your mouth, where the fountains run wine, where the trees are laden with sausages, and roasted pigs run around with a knife and fork in their side, all ready for you to take a slice. Of course anybody would get sick in the first hour.

The greatest amount of good, of happiness, is complete nonsense; the really good life is half happiness and half suffering.[3] And therefore God made for man the full life which is always a little regrettable. Then it is all right, then only one feels that one is really alive: the beauty is beautiful and the ugliness is really ugly, and everything is in its place. You see, this organization, the new paganism, even if it is due chiefly to political influence, is nevertheless a fact, and it is a destructive fact. Sure enough, it contains many germs but it needs wise people to make use of them, and the bigger an organization the more it is idiotic; you can be absolutely sure that the more adherents there are in this new movement, the more it will become absurd. It would have been much better to leave the sheep to a well-organized church which is at least universal—that is the only redeeming factor in a church. But a national church, one that has a sort of pagan character, forebodes nothing good.

[2] In Grimm, "The Story of Schlaraffenland" tells of a country of idleness and ready-to-hand delights—like those of the Big Rock Candy Mountain.

[3] Jung is presumably thinking here—negatively—of the utilitarian slogan, "The greatest happiness for the greatest number." Nietzsche also despised this philosophy saying, for instance, "Ultimately they all want *English* morality to be proved right, because this serves humanity best, or 'the general utility,' or 'the happiness of the greatest number'? No, the happiness of England" (*BG & E*, no. 228).

# LECTURE VIII

26 June 1935

* * *

Zarathustra continues:

> Ah! even in your ears, ye great souls, it whispereth its gloomy lies! Ah! it findeth out the rich hearts which willingly lavish themselves!
>
> Yea, it findeth you out too, ye conquerors of the old God! Weary ye became of the conflict, and now your weariness serveth the new idol!
>
> Heroes and honourable ones, it would fain set up around it, the new idol! Gladly it basketh in the sunshine of good consciences—the cold monster!
>
> Everything will it give *you*, if *ye* worship it, the new idol: thus it purchaseth the lustre of your virtue, and the glance of your proud eyes.
>
> It seeketh to allure by means of you, the many-too-many! Yea, a hellish artifice hath here been devised, a death-horse jingling with the trappings of divine honours!

Well, here Nietzsche mentions an important point which he could not omit seeing: namely, the peculiar, suggestive power which the idea of the state has, even upon people whom one would suppose to be unprejudiced and able to see what a terrible monster it can be. But it is quite understandable that even the best of people are accessible to the idea of a state because, as I said, a state functions as something very real. You see, when the state claims to be like God's finger creating order out of chaos, it is true to a certain extent; it is monstrous, not human, but a people in its wholeness is not human. It is a big animal, and therefore it needs another monster to tame it. And because that is an inexorable fact, even the finest people are accessible to the idea of a

state, they must admit that it functions as something and they must even pay homage to it. For they feel very clearly that if they don't, they are lost; they are surely much weaker and if they are not careful, they risk being trampled to death by that monster. As important people are very often reasonably intelligent too, they cannot fail to see that. They surely will be aware that it is much better to cope with the powers of the world than to neglect them; only very stupid people neglect obvious dangers.

So quite against his liking, Nietzsche has to admit that even the good people, as he sees them, cannot help acknowledging the existence of the state and the necessity of paying homage to it, even if they see that the state buys them for the loss of their virtue as a sort of advertising. The state is like any big organization; when an important person has joined it, they will print it in huge letters as a good advertisement. It always needs advertising because it needs the faith and confidence of the masses; a state or any other organization will point to the fact that there are very big men in it for the sake of its own existence. If it should become clear that only nondescripts, very unimportant people, were members of that organization, it would lose all its prestige and no longer be able to function. So it is absolutely out of the question that a man of a certain importance should be able to keep entirely clear of that monster. If he wants to deal with the world at all, it means dealing with the monster; and since it is so much stronger than he, he must behave in such a way that it does not get excited. He has to feed the monster and to please it, to give it sugar now and then, in order that it may treat the poor worm of an isolated individual more or less decently.

The thing is only wrong when a man loses the idea of himself, when he sells his soul to the organization. But it is then bad for the organization too, for the good influence he could exert becomes a bad influence; he is the shining example of one who has sold his soul, and other people imitate him right away. They will sell their souls all the more readily. To be soulless is of course the great danger of any large organization, and it only has a soul inasmuch as a few individuals within it are brave or courageous enough to retain their own souls; if there is only one human soul in it, it has at least that human soul, which is always better than none at all. And isolated souls outside the organization have no power whatever, because they don't deal with the monster. Even the God of Job, as you remember, had not only one monster but two with which to rule the world, the leviathan and the behemoth; the leviathan fills one third of the ocean and is the ruler of the seas, and the behemoth rules the earth. Now, if God himself cannot do without

two monsters—acolytes—how can man do without them?* It is perfectly true that the state baits its hook with names of important figures to catch the many-too-many, and that is right: the state is there for that purpose, as any organization is there for that purpose.

I would even defend the Standard Oil Company; as a matter of fact it is a great convenience since small companies could not afford to establish pump stations in any odd place: they would not have the capital. But a great organization can do so, and one cannot deny that a standard price for oil has a certain value. The Catholic church also has a standard price in a way; it affords an easy access to so many people who are utterly unable to imagine what spirit could be. There are images and attractive ceremonies, and there are most understanding and urbane priests—the Franciscans for instance, who bring things very close to the understanding of the ordinary people. Protestantism suffers from the fact that we have no such organization. The Catholics surely fulfil an extraordinarily important task in that they keep so many of the unruly chaotic masses in check. They isolate them against each other, and they influence the newspapers, comb the material very carefully so as not to let the wrong things get through, and they paint certain things in becoming colors in order to make them acceptable. They create very useful illusions; if such an organization really works, many an evil can be avoided.

I always say we would not have such organizations if there were not a vital need for them; therefore, we should not feel above them, but be grateful that they exist. But one should see their danger, and the danger always comes in where the individual is selling his soul. If you sell your soul you have done the worst service to the state, as the state naturally—inasmuch as it tempts you to sell your soul—is committing a crime. But you cannot say the monster commits a crime. That is no point of view at all because a monster is amoral; it cannot commit crimes, as it cannot do anything good. Good and evil are considerations for the individual but not for a monster. What can a monster do with good and evil? If you judge it by moral considerations, as Nietzsche judges it, then naturally it is a thing which has an exceedingly low morality, as a rhino or a hippo has a very low morality. Humanity is just that, a huge amphibian.

> Yea, a dying for many hath here been devised, which glorifieth itself as life; verily, a hearty service unto all preachers of death.

* Jung's *Answer to Job* (CW 11) has been excoriated by many theologians for attributing to the deity a shadow aspect.

He really makes too bad a case for the state; but, you can say the same of people.

> The state, I call it, where all are poison-drinkers, the good and the bad. . . .

But why do they drink the poison? They don't need to.

> the state, where all lose themselves, the good and the bad: the state, where the slow suicide of all—is called "life."

Why do they lose themselves? You can be part of a thing without losing yourself in it. Of course, there our education plays a trick on us in inculcating our so-called honesty, that seeming honesty which tries to persuade us that if we eat the bread of somebody we must also sing their song; the idea that if we serve the state, we must also believe in the state. This prejudice comes from religion, from the quite illegitimate claim of the Protestant church of being the whole thing: the so-called totalitarian claim. As you serve the church you must believe in the essential doctrines of the church. If you are part of the church you are wholly in the church. You have to sell your soul to the church, and consider it to be a mighty good work to do so. But you only need to sell your soul externally to Catholicism, and don't need to believe the dogmas, not one of them. I know a man who informed the priest that he could not possibly be converted because he could not believe in the dogma of eternal perdition in hell. And the priest said, "Oh, that should not be a hindrance, I don't believe it either." "But how is that—can you be a priest and not believe in the dogma?" "Well, of course the dogma is true—there is eternal perdition—but when people die they see at once the purpose of God and what a mistake they have made in the world, so they repent instantly and never get into perdition. It is just as if it did not exist." That is the exceedingly smooth way the Catholic church operates.

I once had some interesting talks with a very able Jesuit and I brought the discussion to the belief in the dogma: then I saw that I was discussing that old matter in the way of a true Protestant—we are fools enough to believe that Catholics believe in the dogma. He said, "Of course the church must have a dogma which is the absolute truth, but the dogma lives. It grows in the course of centuries; certain dogmas have not always existed and some have been added. At any time the Pope can declare a new dogma to be authoritative and then that is a new truth. If you don't agree with it, that is your individual freedom; you don't need to agree with it, but only must not say it aloud; you make a fist in your pocket and wait. For instance, we Germans are of

course rather strange birds to those Roman Cardinals. They don't understand our psychology, so it often happens that we have different views—they may become dogma later, but the Pope does not at present see his way to adopt them, so for the time being, such people declare *pater peccavi* and they will receive absolution provided that they don't talk." I also asked him about a recent case where a Catholic professor made some criticism of certain historical facts, nothing bad, but it was against the instruction of the bishop; and he said that of course one had to reprimand such a man because the young students whom he was teaching were not able to judge the thing properly, to see it in the right perspective. Confusion was created which was not good for their spiritual welfare. I said, "Right you are, one has to be careful what one says; to guide great masses one must avoid confusion and contradictions." Therefore, a general rule must be established to cling to, and the leader also must cling to it. Otherwise, one upsets the church; for the life of the church one has to be careful, one has to shut up. The Catholic point of view is that it is far more important to them to be in the church than to *believe* in the church; to believe in it means precious little. They talk of it but it does not mean so much.

This is an antique idea. To be in the sacred place is the essential religious observance. The church is full of mana and if you are in the same room where transubstantiation takes place and follow the Mass more or less, you receive part of the grace; you can discuss business between times while people pray, but if you hear part of the Mass and are impregnated with that particular smell of the eucharist, you have it on you—whether your mind has been there or not. That is the real conception. Of course, we make great mistakes in judging Catholicism; we are no longer aware of that very primitive and antique point of view in Catholicism which is simply necessary to hold the masses. You cannot expect all those primitive people to have a spiritual attitude. They don't know what it is, even, but if they are in the sacred place, they are sanctified somehow; they see it, they hear it, they smell it, they are under the same roof—and that is enough. As, for example, it is quite enough for most people to feel very distinguished by having one or the other distinguished person for a friend. They don't need any particular distinction themselves, but are in contact with that person and so they are right. And in the eyes of the world, they are. The Catholic church deals with the point of view of the world, and therefore it catches the world. While Protestantism doesn't catch the world, of course; it has developed that most laudable point of view of entire conviction and entire self-sacrifice—entire devotion to a certain spiritual principle. But what happens when the spiritual principle dies out and disappears?

Then they seek something which has an equal totality claim and that is the state.

So instead of the church the state has now the totality claim, because people need that feeling of totality. If anybody is not for the state, he is against the state, as if the state were Christ himself; if anybody belongs to the state without believing in it, he himself thinks it is hypocritical. But that is not true, because you cannot trust that monster the state; you can only trust it as far as the intelligence of the monster goes but no further. And as you are not in any human relation with it, you cannot say the monster behaves disreputably or that it is a nuisance and vicious: those are no considerations for a monster. For instance, if a rhino behaves as a real rhino is bound to behave, it is in order, not a bad animal; a domesticated rhino that did not take you upon its horns at sight would be the bad rhino. You see, the Protestant is quite particularly exposed to that danger of thinking his highest duty to be the belief in the organization by which he is employed; he thinks he should believe in the state whose employee he is, for instance, and that is a great mistake. Through a kind of idealism he sells his soul without knowing it, devotes his soul to the state as if it were a god. It is even a dangerous thing to devote one's soul entirely to God, since we are living in the world. Do it and see where you land. You get out of the world and might as well be an eternal ghost—you don't live any longer and are not in time; you cannot devote yourself to the nowhere because you are here. So it is impossible for the human being to devote himself entirely to God. The mystics knew that the remoteness from God was an intrinsic part of the union with God.

> Just see these superfluous ones! They steal the works of the inventors and the treasures of the wise. Culture, they call their theft—and everything becometh sickness and trouble unto them!
>
> Just see these superfluous ones! Sick are they always; they vomit their bile and call it a newspaper. They devour one another, and cannot even digest themselves.

Just *not*, that is the trouble.

> Just see these superfluous ones! Wealth they acquire, and become poorer thereby. . . . and jump into the open air.

Nietzsche loses all inhibitions here. He only sees the state as a swamp full of vipers and evil. But that is humanity, those are human beings. The state doesn't even stink, because it does not exist. The state is a convention, an abstraction; only very stupid people think that the state exists. It is a mere imagination, a conventional term for a certain num-

ber of individuals; the only reality is in its being a convention, a sort of agreement, of so many people. If anything really stinks, it is humanity. Come into a room where many people have been, and you smell humanity right away, and it is nothing very nice: it smells like an animal. The negroes say that wild animals shun man because his smell is like the smell of lions, and it might be that inasmuch as we eat meat we do smell like animals of prey. We are impressed by the smell of negroes because it seems to be quite different, a bit more pronounced I should say, definitely "inhuman," but it is not so different from a European smell when there are a number together. You can confirm mob psychology through the psychological smell of a great number of individuals: they smell exactly like their psychology. Smelling is a half psychical function, one could almost say; you can smell things which you really cannot smell: you intuit through smelling. Sometimes you get an impression through smell which surely has not been transferred by an actual odor. It is *as if* you had smelt a peculiar quality.

> Do not go out of the way of the bad odour! Withdraw from the idolatry of the superfluous!
>
> Do not go out of the way of the bad odour! Withdraw from the steam of these human sacrifices!
>
> Open still remaineth the earth for great souls. Empty are still many sites for lone ones and twain ones, around which floateth the odour of tranquil seas.

You see, this could be just as well an admonition, not to the state but to the people, collectivity; therefore, he speaks of hermits. For he feels very clearly that if he has such a resistance against the state, he has it against humanity, and he must exclude himself from humanity if he is to land where he wants to land finally. So a great soul does not belong to the crowd, but must necessarily be outside the crowd; he is positive in that respect. And he says the world is still open, with many places where great souls can live in isolation. Now, here is a point which has always been a sort of question mark to me: I never know exactly what Nietzsche means when he says here "one or two." Who is the other one? It is a funny kind of hermit who lives with somebody else. I suppose he had a peculiar feeling of duality, as if there might be another one. There are plenty of reasons for that. Zarathustra and Nietzsche are two, for instance. I think this is the most probable explanation.

*Mr. Allemann:* Is it not because he cannot do without somebody who listens—without an ego?

*Prof. Jung:* Exactly, and the question is how that appears to him. Is it the intercourse between Nietzsche and Zarathustra, or is it an *entente*

with somebody else? It might be the anima, but he discovers anima psychology only at the end of Zarathustra and in the years afterwards when he was becoming crazy; up to then it was entirely a question of his relation to Zarathustra. You know, he belongs to the people living east of the Rhine where there is no anima psychology yet; masculine psychology, the *Puer eternus* psychology, prevails there on account of the youth of those tribes. In the older civilization west of the Rhine the anima problem comes up, but east of the Rhine there is generally the problem of the relationship between man and the subordinate principle—an idea or an enthusiasm, for instance, or a big enterprise. It is entirely the psychology of the youth who is entering life where the world consists mainly of men. There are female appendages who serve a certain purpose, for the propagation of the tribe or for romantic feelings, but there is no other use for them. Therefore, you actually see the idea spreading again that a woman belongs in the kitchen and is only useful to produce children—that she has no psychological problem, and no potentiality for soul-development.

> Open still remaineth a free life for great souls. Verily, he who possesseth little is so much the less possessed: blessed be moderate poverty.

"Moderate" yes, better than real!

> There, where the state ceaseth—there only commenceth the man who is not superfluous: there commenceth the song of the necessary ones, the single and irreplaceable melody.
>
> There, where the state ceaseth—pray look thither, my brethren! Do ye not see it, the rainbow and the bridges of the Superman?
>
> Thus spake Zarathustra.

Well, it is perfectly true that the man who is not superfluous, the man who is needed, is the one who has not sold his soul to an organization, who is able to stand by himself and for himself. Such a man is always necessary just because most people don't stand alone; they sell their souls, and then there is no freedom. The only trace of freedom and the only hope is, of course, in the one who is not devoured by the monster, who can deal with it, who can ride the monster. Therefore, the old Chinese represented their heroes or their great sages as riding the monster. When Confucius was asked what he thought of Lao-tse, whom he did not know personally, he said he didn't know whether he was an expert at weapons, or at driving carts, but however that might be, he knew he was an expert at riding dragons. He knew how to deal

with the monster, that is.[1] Now, the dragon is of course the symbol for the collective unconscious; the state is simply the outside appearance of the thousand-headed monster. In the Book of Revelations, the monster with the many heads and the many horns means the nations, the Romans for instance. Any organized body of men is a huge snake; one dreams of such things in that form, and one finds it in historical dreams. Hannibal, for instance, as a young man had a prophetic dream of conquering Italy; he saw that a huge dragon was on his trail, following him and devastating the whole country, which meant of course his army that followed him and devastated the country.[2] It also means the crowd within, the collective unconscious; it is the crowd soul, the collective soul of man. So over against that monster is the man who doesn't sell his soul to it, and he is needed. He should be careful and even should seek a certain amount of solitude in order to maintain his isolation. But he would also be lost if he didn't know how to deal with the crowd. For instance, he might then have to face not only a moderate poverty but extreme poverty.

[1] Of these two sixth-century sages, Jung rarely quoted Confucius, the particularly social philosopher, but the more introverted Lao-tse was a great favorite of his.

[2] In Hannibal's dream he was led by a god-like youth who said he was sent by Jupiter to lead Hannibal into Italy, and cautioned him not to look aside or back, but of course curiosity won. "Then he saw behind him a serpent of monstrous size, that moved along with vast destruction of trees and underbrush, and a storm-cloud coming after, with loud claps of thunder; and on his asking what this prodigious portent was, he was told that it was the devastation of Italy." *Livy*, tr. B. O. Foster, Loeb Classical Library (Cambridge, Mass. and London, 1929), vol. V, sec. 22.

# LECTURE I

16 October 1935

* * *

> Often, also, do they show themselves to thee as amiable ones. But that hath ever been the prudence of the cowardly. Yea! the cowardly are wise!
>
> They think much about thee with their circumscribed souls—thou art always suspected by them!

Well, he describes here the condition of a general idea which had not yet reached consciousness, which is in the collective unconscious, causing as I said, an infection of consciousness which can show, for instance, in a peculiar inflation. You know, when a person has an unconscious content—say a certain archetype is constellated—then his conscious, not realizing what the matter is, will be filled with the emanation or radiation of that activated archetype. And then he behaves unconsciously as if he were that archetype, but he expresses the identity in terms of his ego personality, so that everybody who is clear-sighted and not prejudiced will say, "Oh, well, that fellow is just inflated, he is a pompous ass, he is ridiculous." For he unconsciously plays a role and tries to represent something which he has taken to be his own self—of course, not the self in the philosophic sense—but merely his ego personality exaggerated by the influx and emanations of the unconscious archetype.

You see, the unconscious, activated archetype is like a rising sun, a source of energy or warmth which warms up the ego personality from within, and then the ego personality begins to radiate as if it were God-knows-what. But it radiates its own colors, expresses the archetype in its own personal way, and therefore it appears as if the ego were all-important. Whereas the ego is of no importance at all in reality, but is simply urged from within, pushed forward and made to perform as if it *were*

important. The importance is the greatness that is behind. For instance, you find in the Upanishads the cosmogonic myth of Prajapati, the first being who, when he found that he was all alone, that there was nothing which was not himself, began to talk to his own greatness, or the greatness within himself spoke to him.[1] You see, the original philosophic mind makes that difference—the ego thinks, "I am all alone," a pretty miserable condition. But there is also a greatness which is peculiarly myself, yet it is not myself; it speaks to me and even tells me that which I did not know. So this is merely a projection of that original mind which knows very clearly that the opinions of consciousness are of little importance, and that it is a greatness behind that consciousness which speaks the truth. But if one is unconscious of it, then naturally one has an inflation and behaves as if one were the greatness.

Now, when you see people who obviously have an inflation, of course you can blame them for having it, for being pompous asses, ridiculous playactors; but you can also understand them as being motivated, as being a symbolic expression of an underlying importance which they do not see. And you make no mistake if you assume that those people have obviously touched upon something of great importance which works upon them and pushes them into an importance which perhaps they themselves have not sought. But it is so sweet that when you get it you won't let go of it—you cannot say no. If somebody says, "Are you not grand, a wonder character?" you say, "No, no!"—but push the crown a little nearer and you will take it.[2] So these things happen from that infection.

Then in the paragraph. "They think much about thee with their circumscribed souls—thou art always suspected by them!" he speaks of people finding a fellow who represents the thing which causes their inflation. You see, the cause according to Nietzsche is the all-pervading archetypal idea of the Superman, the greatness of man—and his idealism or ambition is to attain to that greatness. And one cannot say this is not legitimate; it is a fact that there are philosophies, religious systems and so on, which hold such a conviction: they even *teach* it. The idea that we should overcome, that we should be good, is all the Superman in different editions. That we should try to attain a state of Nirvana, not desiring this or that, being free of the opposites, being beyond

[1] Zimmer writes of the Hindu god-creator, Prajapati, "a personification of the all-containing life-matter and life-force. . . . He felt lonely . . . and so he brought forth the universe to surround himself with company" (Zimmer/Philosophies, p. 300).

[2] Obviously Jung is thinking here of Marc Antony's funeral oration in Shakespeare's *Julius Caesar.*

good and evil, is simply the Indian edition of the Superman. To be in Tao is the Chinese form. Those are all very different appearances of the same idea. So his aspiration to become his own greatness is legitimate. It is clear that this idea becomes conscious in Nietzsche and therefore, inasmuch as he identifies himself with the Superman's greatness, he *is* that which moved everybody else at that time. For instance, how did Jakob Burckhardt know about the future? Through his own unconscious, by his own psychological condition. How could he see the role authority would play? Because those chapters were in Jakob Burckhardt as they were in everybody, so much in everybody that now they come off in reality: we see them performed before our eyes on the stage of the world.

Now, if Nietzsche is conscious of this idea and identical with it, it is quite to be expected that he will become suspect, for when people meet the apparent carrier of the source of their inflation, they naturally will immediately try to suppress that individual who sticks out, just because he threatens that inflation. For then they are no longer the only sun in heaven—there is another sun, and that should not be. That is not legitimate. Naturally, they will say he apes something, aspires to something, and should be suppressed, because he threatens to take the value out of their pocket which is the happy cause of their most cherished inflation. That is of course disagreeable and therefore people suspect the one who is perhaps conscious of that value. Well, that of course must be. You see, *they* are not conscious of it, and to be conscious of the idea which causes the general inflation is already an asset; that is more than to be merely unconsciously filled with it.

So Nietzsche, in having a conscious idea of the cause of his inflation, is in a better condition. He is ahead of his time, and therefore he is naturally the object of envy because they all crave the consciousness of their possession. They are the people who have a hundred dollars in their pocket without knowing it, and Nietzsche is the one who is conscious that he has that hundred dollars: that is just the difference. But no more than the people of his time, did he know that the hundred dollars were merely a loan; the hundred dollars' worth belongs to the greatness. So naturally, those people would suspect him of thieving, of being a cheat and a liar. Then it is also a fact that ordinary people are so deeply convinced of their nonentity, despite their inflation, that they are quite sure that in the street, or even in the town in which they live, there never has been and never will be a great man. They cannot assume that a great man would live in a street with an ordinary name; the great man lives in a faraway country where streets have very peculiar

names, where the houses look very peculiar, and where they are all peculiar people. They even assume that great men never sleep and eat; that they have wings or something of the sort and can fly.

Whatever is much thought about is at last thought suspicious.

That is true because their thoughts are made to turn round the thing which causes the inflation; so when they meet the carrier of that source of inflation, the idea, they naturally begin to think—but *how* they think is the question.

They punish thee for all thy virtues. They pardon thee in their inmost hearts only—for thine errors.

It is of course a great relief to the ordinary man when he sees that the suspected Superman makes mistakes. That alleviates their task and gives them a certain rope by which to hold on to their inflation.

Because thou art gentle and of upright character, thou sayest: "Blameless are they for their small existence." But their circumscribed souls think: "Blamable is all great existence."

This sounds almost grotesque, yet it is a great truth. All greatness that comes into being is guilt, because it destroys the ordinary man. You see, the invisible things cannot come into being without torture and destruction for the collective man, for the unconscious natural existence; you always kill and destroy in order to bring something into existence. Whatever you do, if it is of any importance, also means destruction. It is the tragic guilt of Prometheus who brought the fire to mankind. It was a very great advantage to mankind, yet he stole it from the gods and they were offended. So the idea that man has greatness, that he is in touch with greatness or that he might attain to greatness, is a theft, because it is stolen from the unconscious and brought within the reach of man. And then the ordinary man is in a very dangerous condition; the neighborhood of the archetype causes an inflation, and the man is mad: his whole world is filled with madness. Such an archetypal presence should be withheld as long as possible therefore, for it causes no end of disturbance in the world. Of course, even the creator or inventor of such ideas is moved by the archetypes; the only difference is that his nervous system is so sensitive that he cannot help realizing it. He sees it, he understands it. So he is not at just the same disadvantage as everybody else, but naturally he will be made responsible for all the destructive effects that come out of such an idea.

> Even when thou art gentle toward them, they still feel themselves despised by thee; and they repay thy beneficence with secret maleficence.
>
> Thy silent pride is always counter to their taste; they rejoice if once thou be humble enough to be frivolous.
>
> What we recognize in a man, we also irritate in him. Therefore be on your guard against the small ones!
>
> In thy presence they feel themselves small, and their baseness gleameth and gloweth against thee in invisible vengeance.
>
> Sawest thou not how often they became dumb when thou approachedst them, and how their energy left them like the smoke of an extinguishing fire?

Here is the observation that as soon as he approaches the ordinary people, their inflation naturally collapses, because it becomes visible that he carries the value, and the ordinary people thus lose a certain thrill or a motive power they had apparently possessed: they lost the hundred dollars. For instantly the imaginary hundred dollars they carry in their pockets disappear, and then they discover that he has the hundred dollars really in his pocket and can put them on the table. So everybody thinks that by some unknown trick he has robbed them, has taken all that value out of their pockets. Naturally, they hate him and they will take their revenge. Of course they don't realize that even his hundred dollars are not his property, but are a loan; he has just as little as all the rest of them.

> Yea, my friend, the bad conscience art thou of thy neighbours; for they are unworthy of thee. Therefore they hate thee, and would fain suck thy blood.
>
> Thy neighbours will always be poisonous flies; what is great in thee—that itself must make them more poisonous, and always more fly-like.

Naturally, but he makes the mistake of thinking that he is great, not seeing that he is one of them. When he shows his hundred dollars, he says, "Now look at what I have, this is my own!"—and that is the lie. There he cheats them. So when Nietzsche comes out and says, "This is my idea, I am identical with that Superman," he deserves his fate: he really identifies with a thing which is not himself. But it is quite natural—anybody would act like that, and everybody expects a fellow who has an idea to instantly identify with it. For instance, no ordinary people would assume that a first-class tenor could be anything but a great man; they even think he must have a wonderful character be-

cause his tones are so high. And all the young girls are in love with him, thinking he is up there in his high tones. Then of course, when his voice has gone, if he is fool enough to identify with it, he is utterly gone too. Where are the tenors? You must seek them with lanterns. Like the great cocottes, very beautiful women: when their beauty has gone, where are they? When the face withers, they disappear altogether because there was nothing behind the face. Where is Cleo de Mérode, or La Belle Otéro?[3] They have vanished. Perhaps La Belle Otéro is Frau Meier and lives in a back yard somewhere. So all the poison which comes from the flies is caused by that inflation of the apparent owner of the hundred dollars.

> Flee, my friend, into thy solitude—and thither, where a rough strong breeze bloweth. It is not thy lot to be a fly-flap.

There is something positive in this advice; there he would have a chance to realize that he is not the greatness. But he never would be able to realize that he is like the ordinary people and he should realize that too. For instance, if he were really a sage, he would say to himself, "Go out into the street, go to the little people, be one of them and see how you like it, how much you enjoy being such a small thing. That is yourself." And so he would learn that he was not his own greatness. Or he might say, "Go away from the little people and disappear into your mountain vastnesses; try to identify with that greatness, and you will see that you cannot identify with it, and so you will learn that you are not that greatness." You see, there are two ways of realizing it. But to disappear into solitude in order to be desirous, to be longing for friends and recognition, effect, and so on, does not pay. Then one never realizes that one is not one's own greatness.

*Mrs. Sigg:* I don't know what this means: "What we recognize in a man, we also stir in him."

*Prof. Jung:* Well, it is a great truth that when you perceive something in a person, you also bring it out in him. When you see a certain quality in a person, it is a sort of intuition, and that is not an indifferent fact: it works upon him. When somebody has a bad intuition about you, you feel it without knowing it; you feel suppressed because that intuition is a fact which takes its way through the unconscious. We don't know how an intuition comes, but it always has to do with something in the unconscious; and since the unconscious is in you both, you also get a shot from it. It will most certainly come out in you, and it all

[3] Cleo de Mérode (1875–1966), French dancer, and La Belle Otéro (1868–1965), a Spaniard, called "the last great courtesan."

depends upon the character of the intuition whether you are favorably or unfavorably impressed. If somebody has an intuition that you have a certain thought, you are most probably made to think that thought. Intuition seems to work through the sympathetic system, and being a half-unconscious function, intuitions also bring out an unconscious effect in the object of the intuition. In dealing with intuitives, you notice that they can intuit a thing in such a way that it is shot into your back bone, into your spinal cord, and you must admit that you thought it, though afterwards you will realize that the thought was surely not your own.

There are very curious examples. For instance, certain salespeople read from your eyes what you apparently want; you buy the most amazing stuff and cannot understand afterwards why the devil you ever bought it, whoever put it into you! And Eastern sorcerers put things into you so that you naively step into their trap. A sorcerer tried that once with me and I stepped into the trap; he had such amazing intuition that he was able to twist a cell in my brain. The famous rope-trick is done in that way; it is a sort of projection. I heard a story about a sorcerer who worked the rope-trick in a garrison in India while all the officers, the whole mess, were gathered round. And when the thing was already in full swing, another man who had been delayed came to watch the performance. He stepped up to the circle of men who were all gazing into the air at the boy climbing the rope, but he saw nothing there. He only saw the boy standing beside the sorcerer and the rope lying on the ground, and he was just about to shout when the sorcerer caught him, saying, "Look at that man, he has no head!" And he looked and the man had no head, and then he was all in—and there was the rope and the boy climbing up it. The sorcerer saw of course that the man was not in the circle and that he had to put him on the spot, and he got him. Intuition does work like that in certain cases.

You can observe very clearly that certain thoughts come into your head which afterwards you clearly feel have not been your own: you were infected by something. One calls it magic but it is simply an effect through the unconscious, coming from the fact that the three other functions—perception, thinking, and feeling—move as if in consciousness; but intuition makes a way through the deep unconscious where you are one with everybody. So when such a thing happens, everybody is stirred. If I move on my chair you are not disturbed, but if the soil upon which you sit is shaken, you feel an earthquake and are disturbed. Intuition is like a thing which goes through the floor and shakes everybody. This is one of the important sources of mental infections and there is no defence against it; you cannot suppress the effect,

it will happen. The only thing you can do is to make up your mind as soon as possible whether this thought or effect or feeling is really your own. But if you leave things, as most people do—just let them go from a sort of moral laziness—you undergo an infection. It gets you by the neck.

The analyst is in a particularly disagreeable *participation*; for the sake of his own mental health he should clean himself every day from the intuitions of his patients in order to avoid mental infection. If you let things go on, their accumulation eventually causes an inflation; you will one day wake up with a big inflation which will soon make you fall into a hole. Analysts have to be very careful. Nietzsche, of course, is not in that position: he is naively identical with his greatness. And people like him swallow doses of poison with pleasure. They are sort of morphine maniacs or alcoholics, but of a mental kind, and they do it in order to maintain their happy condition. An inflation is a wonderful thing: you are lifted up from the earth and fly in heaven, looking down benevolently upon the masses.

# LECTURE II

23 October 1935

*Prof. Jung:*
We come now to the chapter called "Chastity."

> I love the forest. It is bad to live in cities: there, there are too many of the lustful.

As the title of this chapter denotes, Nietzsche is now going to talk of sexuality. For those who were not here last term, I must repeat again that the series of chapters consist of a series of images. He starts with a certain picture or a thought—a thought picture—and then towards the end of the chapter he usually arrives at the possibility of a new picture; a new problem opens up which will form the contents of the next chapter. So the whole of *Zarathustra* is a string of pictures, each one a problem, and all hanging together with one logical undercurrent. We were concerned before with the "Flies in the Market-Place." Now, how do you suppose Nietzsche arrives at this chapter about chastity?

*Mrs. Crowley:* You were speaking about his dream of a toad in the last discussion.

*Prof. Jung:* Yes, we have decidedly a cue in that worm, which referred to his dream that a toad was sitting on his hand, spoiling his beautiful system. But the toad had to do with his infection, and that alone would not explain why he arrives at this chapter.

*Mrs. Baumann:* I thought he was running away from people to escape that infection—in order to find chastity through solitude and so avoid the toad.

*Mrs. Crowley:* I would not have thought it was to escape infection, but rather that the presence of other people made him more conscious of it.

*Prof. Jung:* One of the personal reasons for his peculiar sensitiveness might well be the feeling that he was somewhat marked by fate by his syphilitic infection; that would probably give him a certain amount of self-consciousness. Or of course it might link him up instead with the lower strata of mankind; people often don't mind and don't be-

come particularly self-conscious on account of such an infection. In Nietzsche's tremendously sensitive structure, we could expect that it would have that effect, however. But we should know just what problem was raised concerning the "Flies in the Market-Place," which would lead Nietzsche to this new aspect. In how far would the development in the former chapter make it almost necessary that a chapter on chastity should follow? Mrs. Baumann has already referred to something.

*Dr. Bertine:* The marketplace is the place of the collective, and sexuality is the bond of the collective; he rejects collectivity and therefore he rejects the cohesiveness of it.

*Mrs. Fierz:* It is running away from the lower man.

*Prof. Jung:* Yes, one can also put it like that. You see, flies would mean an extraordinary collectivity of small beings, and Nietzsche never tires of speaking of ordinary men as being sort of vermin whose only excellence is their remarkable fertility; practically the only quality he gives them is that they are many, a multitude of vermin. So he excludes himself and is a Superman who has overcome that awful crowd-man. This we shall see even more clearly towards the end of *Zarathustra* when he rejects the "ugliest man." The man that makes for growth is the ugliest man, the inferior man, the instinctive collective being, and that is exactly what he loathes the most. You see, to lift himself out of that layer of the ordinary collective man would mean reaching a height which is superhuman, and how can man be above man? Inasmuch as he is a living man he is just man. So what is bound to follow in such a case?

*Miss Hannah:* An inflation.

*Prof. Jung:* Well, he has an inflation already—therefore he bounces in the air like a balloon. One needs an inflation to rise, and one can stay in the heavens by the fact of that inflation. But then what is the mental condition of such a person?

*Mr. Allemann:* He is torn to pieces.

*Prof. Jung:* He might explode, but that would be schizophrenia.

*Prof. Fierz:* He becomes neurotic.

*Prof. Jung:* Nietzsche was neurotic of course, but when you analyse the dreams of such a case, suspended above the earth in the super condition, what will you find?

*Mrs. Crowley:* The earth problems coming up.

*Prof. Jung:* You find probably the earth problems, the earth man, heavy like lead, absolutely identical with the lowest things. And since it is one and the same man, there must exist a bond between the two. And what is that bond? Where is the connection, the umbilical cord between the body, the lower man, and the balloon up there?

*Mrs. Fierz:* Conflict?

*Prof. Jung:* But what would the conflict be? In the end of *Zarathustra* you find the interpretation very nicely. Because it is a self-analysis, it comes out.

*Miss Taylor:* Is it not sexuality itself? That would function as a sort of bond, because it is very deep.

*Prof. Jung:* Well, the lower man, being deprived of that part which went off in a balloon, is left to his instincts only, and so he can only express a lowdown sexuality. Of course sexuality is not necessarily lowdown, but in this case it is lower because the higher part has gone and knows nothing of what is happening underneath; so a very inferior sexuality goes on as an expression of the lower man. And the man in the clouds has some feeling of it, for that really binds him together with the lower man and he feels the corresponding resistance. But that resistance is to the sexuality of the lower man, only a connection through conflict. If the lower man has a lustful kind of sexuality, the man in the clouds has the corresponding lustful resistance against it.[1] You see, whether you hate a person or thing, or love it, is in natural psychology exactly the same. Of course, to the human being it makes all the difference in the world whether you like a thing or not, but in psychology it is the same; you are bound to a thing just as much by hatred as by love, sometimes even more, because the bad qualities in people are stronger than the good ones. The real strength in a man is by no means his strength—it is his weakness, because weakness is much stronger than the greatest strength.[2] So Nietzsche loves the high mountains in order to be excluded from the lower man, and so he says it is bad to live in cities where there are too many of the lustful, But his own ordinary man is in the worst parts of the town.

> Is it not better to fall into the hands of a murderer, than into the dreams of a lustful woman?

There you are! He doesn't even live in towns, but in the dreams of a lustful woman. Now who is that famous lustful woman?

*Mrs. Fierz:* His anima.

*Prof. Jung:* Of course, because she always tried to persuade him to come down from the balloon and look after the inferior man; in such a case you can expect that kind of lust. Later, we find a hymn to that anima. And when he became insane he wrote a lot of erotic stuff which

[1] Compare Jung's statement that "nothing is more repulsive than a furtively prurient spirituality; it is just as unsavory as gross sensuality" (CW 17, par. 336).

[2] To support this apparent paradox Jung frequently cites the *I Ching* movement from the aggressive strength of Yang to the passive, waterlike strength of Yin.

was so crude that his highly respectable sister knew no better than to burn it up. We know definitely that he was filled with sexual fantasies, and there are some rather crude allusions in letters to his friends. As is always the case when a man has gone up in a balloon, his anima is of course on the side of the shadow, the inferior person in himself: she is even married to that man, identical with his shadow. You see, the idea is that he is very high and in danger of falling down naturally, and then he would land in the dreams of the lustful woman, his anima, who is the wife of that awful creature, the shadow. But he does not know that he has a shadow because he has lost his body; he is a ghost and a ghost casts no shadow. So he naturally thinks that the woman down there, whose touch he feels, is a strange woman who has nothing to do with him; she is perhaps the wife of somebody. Because he does not recognize himself in his shadow she is projected and he has nothing to do with her. Yet he feels her touch. So the thing which always binds the two things together, the one above and the one below, is not exactly sex or the conflict over sex: it is the anima. But the anima means a conflict. Therefore, woman is always represented as a paradoxial being; very often she appears as split in two, an upper and a lower, a fair and a dark anima. And that is so real that men fall in love accordingly; they fall in love with fair animas and with dark animas and they appear as real women on the stage of reality. When Nietzsche notices that these terrible women are connected with men equally bad, he says:

> And just look at these men . . .

Keep in mind that this is his shadow, which is like all the rest of those flies in the marketplace!

> their eye saith it—they know nothing better on earth than to lie with a woman.

That is the inferior sexuality of his shadow, but it is only inferior because he went away in a balloon; if he had stayed below, it would not be inferior. For sexuality is always what the person is, not something detached from man, a thing in itself. It is an activity in man and it is always what the man is.

> Filth is at the bottom of their souls; and alas! if their filth hath still spirit in it!

Exactly. His mind went away in the balloon, so naturally there is no mind in the filth; it would not be filth if the mind were down there, but would be a decent human body.

> Would that ye were perfect—at least as animals! But to animals belongeth innocence.

That is perfectly true. If he were a beast he would be completely unconscious; he would not have a mind and he would not have a chance to go away in a balloon. Of course, if you have a mind you are tempted to identify with it, because consciousness is such an autonomous system that you can almost include yourself in it; with a certain amount of autoeroticism you *can* include yourself, defend yourself against surrounding conditions and lock yourself up in your consciousness, to the extent that you become identical with it and at any time may fly away. You see, this autonomy of consciousness is a great asset; if that were lacking we would not have will. Willpower is the expression of the autonomy of consciousness: you can choose; otherwise, there is no freedom of choice. You can only have free will—independent of environmental conditions of any kind—inasmuch as your consciousness is autonomous. So the possibility that consciousness can detatch itself from its basis is not a disadvantage if it does not go too far. It is even a necessary condition for the existence of free will; inasmuch as consciousness is detachable from conditions, we have free will. Now, free will is surely the basis of ethics; an ethical attitude is only possible inasmuch as consciousness is detachable or autonomous. But if you go too far, if you increase the imagination, the autonomy of consciousness, by assuming too much responsibility, you go up like a balloon. You think you can triumph over natural laws which are the real basis of your life if you follow them; you increase your responsibility for things over which man cannot and should not assume responsibility, and off you go above the clouds. And then you are confronted with a situation like Nietzsche's. For whatever curses he shouts down from the stratosphere, they are simply curses about himself. Those filthy beasts down there that sleep with each other are the other side of himself; he has cleared that vermin out of his Superman's consciousness and he imagines that he is well above it. But he is far from it, for nobody can do that. He himself has a doubt here. He says:

> Do I counsel you to slay your instincts? I counsel you to innocence in your instincts.
>
> Do I counsel you to chastity? Chastity is a virtue with some, but with many almost a vice.

You see what good advice he can give out of the clouds—from far away.

> These are continent, to be sure: but doggish lust looketh enviously out of all that they do.

> Even into the heights of their virtue and into their cold spirit doth this creature follow them, with its discord.

He confirms exactly what we were saying.

> And how nicely can doggish lust beg for a piece of spirit, when a piece of flesh is denied it!
>
> Ye love tragedies and all that breaketh the heart? But I am distrustful of your doggish lust.
>
> Ye have too cruel eyes, and ye look wantonly towards the sufferers. Hath not your lust just disguised itself and taken the name of fellow-suffering?

In this admonition or exhortation to the poor vermin down below, he unveils his own psychology; it all happens in himself. The cruel eyes are very much his own eyes because he speaks out of the coldness of the mind, spying. And as for that "look wantonly towards the sufferers," well, who is a great sufferer? Who is pitying himself and taking care of himself, avoiding everything which could cause upset to his poor nervous system?

> And also this parable give I unto you. Not a few who meant to cast out their devil, went thereby into the swine themselves.

This is a very general and a very great truth. There are many people who try to give good advice to other people, try to rescue them or to help them, and in the end they are drowned in the mire; that is eventually the place they were really making for under the disguise of pity, compassion, and understanding. And it is Nietzsche's own fate. In the end of *Zarathustra* we come to passages which are very much on the line of the pathological eroticism he showed when his insanity came on.

*Mrs. Crowley:* You said in a former Seminar that a prophet has to have the collective experience in order to speak from his own experience. So that might be a natural cause.

*Prof. Jung:* Quite so, but the prophet is a different case. We are speaking now, not of the prophet but of the psychology of the man Nietzsche. You see, I would be a Superman if I dared to speak of the psychology of the prophet. I could not possibly do that. I doubt even whether the prophet has a psychology—only man has a psychology.

*Mrs. Crowley:* But in this instance, as he assumes the role of the prophet, he has to go through this experience.

*Prof. Jung:* But that is Nietzsche's psychology *as* a prophet. Insofar as he has a prophet's psychology he is bound to have that experience,

sure enough. If you assume yourself to be a prophet, then you are in a balloon; to be a prophet is of course his special balloon. Zarathustra is his balloon.

> To whom chastity is difficult, it is to be dissuaded: lest it become the road to hell—to filth and lust of soul.
>
> Do I speak of filthy things? That is not the worst thing for me to do.
>
> Not when the truth is filthy, but when it is shallow, doth the discerning one go unwillingly into its waters.

That is also a great truth.

> Verily, there are chaste ones from their very nature; they are gentler of heart, and laugh better and oftener than you.
>
> They laugh also at chastity, and ask: "What is chastity?
>
> Is chastity not folly? But the folly came unto us, and not we unto it.
>
> We offered that guest harbour and heart: now it dwelleth with us—let it stay as long as it will!"—

It is quite obvious that those wise ones who don't know what chastity is are the brethren of Zarathustra; Zarathustra is one of those. And here one sees where Nietzsche is identical with Zarathustra; that is the way in which the Superman—if such a thing did exist—would speak. So you can say that this is the way in which the prophet Zarathustra speaks, and inasmuch as there is such a thing as a prophet, he has of course my permission to speak like that. But inasmuch as the man Nietzsche speaks, what does it convey?

*Prof. Reichstein:* It is as you said, he makes now a lust of his chastity.

*Prof. Jung:* Well, he makes a very particular point of it, even to the extent of asking what chastity is. That means that he has no such problem at all; it means a superiority to his earthly being which is wellnigh impossible.

*Dr. Bertine:* It is a disembodied statement.

*Prof. Jung:* Completely, and therefore exceedingly improbable. Of course if the prophet speaks like that, it goes: there is no argument against what a prophet says, as you know. But inasmuch as the man speaks, it is simply neurotic. So there is very good reason for not identifying with the prophet.

# LECTURE III

30 October 1935

* * *

*Prof. Jung:* Well, it is true that in Zoroaster's teaching, good and evil are most important, and Nietzsche thought he was called upon by fate to mend the trouble Zoroaster had originally made in the world. Nietzsche was still on that euhemeristic point of view that man could invent values, which of course is a tremendous error; it was that old euhemeristic hypothesis that man has invented the gods. So he followed on in the idea that man has invented morality. That was the materialistic view of his age. And you see, that is Freud's chief prejudice. He thinks man has invented something which can repress an instinct.[1] Of course nothing can repress an instinct except another instinct; it is a conflict of instincts. The power that can suppress an instinct is surely as strong as a man and a bit stronger. Well now, Nietzsche goes on to specify his idea of the ideal.

> "Always shalt thou be the foremost and prominent above others: no one shall thy jealous soul love, except a friend"—that made the soul of a Greek thrill; thereby went he his way to greatness.

This is the way Nietzsche formulates the essence of the Greek ideal. Perhaps it was so.

> "To speak truth, and be skilful with bow and arrow"—so seemed it alike pleasing and hard to the people from whom cometh my name—the name that is alike pleasing and hard to me.

[1] Jung has in mind "the super-ego," which Freud regarded, in Jung's words, as "the representative of the parental authority, as the successor of the Oedipus complex, that impels the ego to restrain the id," wherein are located the instincts (CW 18, par. 1152). The super-ego was also regarded as the basis for belief in a divinity.

Here he alludes to one of his favorite ideas, that the name Nietzsche is Polish; he played with the idea that he was of wonderful Polish descent.[2] It is a little like Benvenuto Cellini who also assumed that he was not the son of his parents, that there was somebody big and unknown behind the scene.[3] It is always the prejudice of heroes, that they are the outcome of a little mistake of the gods.

*Dr. Bertine:* Could he not mean Zarathustra by "his name"?

*Prof. Jung:* Well yes, the Persians use the bow and arrow, that is perfectly true, but Nietzsche himself is behind it. To my idea, it refers more to Nietzsche than to Zarathustra because of his notion of being of some unknown noble Polish descent.

[2] As Nietzsche wrote in 1883 to George Brandes, "My forebears were Polish aristocrats (Niezsky)" (Letters/Middleton). Biographers agree that this is a fiction, presumably stemming from Nietzsche's wish to dissociate himself from Germany. He often spoke admiringly of the Slavs.

[3] In his celebrated autobiography (1558–1566), Benvenuto Cellini does not renounce his parents, but he did with scant evidence say, "I believe that our family is descended from a very great man." *Autobiography*, tr. George Hall (Harmondsworth, Middlesex, 1968), p. 17.

# LECTURE VII

27 November 1935

* * *

Now, the judge and the avenger have usually been projected into God, but to Nietzsche God is dead; there is no such being to function for him. Therefore, he assumes that this judge is himself. He knows that there is a self, but on account of his idea of the Superman and his lack of an idea of a being outside of himself, he is forced to assume that is identical with himself. If he could only be clear about his own conception! For you can be your self—I mean *the* self of yourself—just as you can be a part of your country, your nation. A German cannot say that he is the whole German nation, that the whole German nation is nothing but himself, as a Swiss cannot say that he is Mother Helvetia or his own canton, but he is most certainly a part of it. So the self is in exactly the same relation to us as the state or the nation is to the individual; it is simply a greater psychological system to which we belong as a part of the whole. And the whole is the judge and the avenger, not the part; the part is the thing that is judged, and the part is the thing that is instrumental in inflicting punishment. Through us a punishment is inflicted.

For instance, it can happen that you are *used* to punishing somebody else, and it is a great mistake to think that *you* have inflicted that punishment. Woe unto you if you think that, that comes back on you, because you have carried out your merely instrumental role with a *ressentiment*[1] and with the assumption that you have the dignity of the judge. You see, it is a pretext and an impertinence for parsons to think they can tell other people where they are wrong and teach them about their

[1] Nietzsche started the philosophic fashion of using the French *ressentiment* to name a prevalent modern disorder—not only resentment but an accompanying depletion of spirit.

sins. That comes back to them with a vengeance, for we are in no way able to judge about the guilt of other people; we are not the avengers, the law of righteousness, because we are always in the wrong too, and if fate, or the judge, uses us for inflicting pain on other people as a punishment, then we ought to excuse ourselves, should ask pardon and leave. We should always be conscious of the fact that we are merely instrumental. I don't know why Nietzsche was not able to realize this quite simple thought of the self's being the total and himself only a part, an atom in the molecule. This is not my original idea of course. I got that formula from the East. Nietzsche unfortunately had not studied Eastern philosophy; that would have been a tremendous help to him there, one can reasonably say. The East is of invaluable importance. During thousands of years master minds have worked out those ideas and we would be foolish not to adopt them inasmuch as we can thereby clarify our own; they must not be taken *instead* of our own ideas but in order to clarify them. If we lose ourselves in the Eastern ideas, of course we become quite vaporous.

# LECTURE IX

11 December 1935

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Those people who are completely identical with consciousness are often so unaware of the body that the head walks away with them, so they lose control of the body and anything can happen to it: the whole system becomes upset. The brain should be in harmony with the lower nervous system; our consciousness should be in practically the same tune or rhythm. Otherwise, I am quite convinced that under particularly unfavorable conditions one can be killed. Whenever you have an argument with yourself, whenever you are making a decision, in order to be far-reaching enough you should consider the reaction of the serpent, of the lower brain centers; nothing can be decided definitely, nothing can be definitely argued if that answer is overlooked. One should always wait for the answer. Those people are wise who say: "It seems to me one could decide in such and such a way, but I want to sleep on it." For in sleep, consciousness is extinct and there you have a chance to become acquainted with the reaction of the serpent. Certain negroes, for instance, would say they must discuss a matter first with their serpent; they try to find out whether what they are going to do is really built upon the pattern, the fantasies, of the laws of nature. So it is very characteristic that after the chapter where the anima has a lot to say, we should have a chapter where the snake turns up. And that is why the anima is represented as a woman above and snake below; there is a Latin verse about it, not exactly a snake in this case but another coldblooded animal, a fish: *Desinit in piscem mulier formosa superne,* which means that the woman who is beautiful above ends with a fish's tail. You see, that symbolism comes from the fact that the anima is a semi-human function on one side; through her head she denotes that she has connection with human consciousness, but below she extends into the spinal cord and into the body.

Our unconscious is surely located in the body, and you mustn't think this a contradiction to the statement I usually make, that the collective

unconscious is everywhere; for if you could put yourself into your sympathetic system, you would know what sympathy is—you would understand why the nervous system is called sympathetic. You would then feel that you were in everything; you would not feel yourself as an isolated being, would not experience the world and life as your own private experience—as we most certainly do inasmuch as we are conscious persons. In the sympathetic nervous system you would experience not as a person but as mankind, or even as belonging to the animal kingdom; you would experience nothing in particular, but the whole phenomena of life as if it were one. Of course you can only get hints of such an experience, as, for example, you experience the mood of a crowd or of a place as if you were in everything that constitutes the situation; you feel the mood of everybody and swing into it together with the crowd. That would illustrate it to a small degree. Also on account of the possibility of such extension you must necessarily assume that such awareness would be without time. You would need time in order to transfer your head consciousness to a distance and into everybody, while the kind of perception in the sympathetic system needs no time; it is at the same time everywhere. But you see, this collective unconscious, in spite of its being everywhere, or in spite of its universal awareness, is located in the body; the sympathetic nervous system of the body is the organ by which you have the possibility of such awareness; therefore you can say the collective unconscious is in the lower centers of the brain and the spinal cord and the sympathetic system. Speaking accurately, this is the organ by which you experience the collective unconscious, which means as if there were nothing but you and the world—whether you are the world, or extend over the whole world, or the whole world is in you, is all the same.

And that is the secret of the anima, human on the one side and that most paradoxical and incomprehensible thing on the other. On the one side she is an inferior woman with all the bad qualities of a merely biological woman, an intriguing and plotting devil who always tries to entangle a man and make a perfect fool of him; yet she winds up with that snake's tail, with that peculiar insight and awareness. She is a psychopompos, and leads you into the understanding of the collective unconscious just by the way of the fool.

# LECTURE I

22 January 1936

*Prof. Jung:*

We have a question by Mr. Allemann: "In the last seminar you said that according to Analytical Psychology, Jesus was wrong when the tempter put him on the top of the temple not to jump down and so come into contact with the earth. Does this opinion take into account the fact that Jesus quite deliberately and consciously had rejected 'this world' and that he said that 'his kingdom was not of this world'? Would he not have left *his own way* if he had accepted the suggestion of the tempter? And would this not have been wrong also from the point of view of Analytical Psychology?"

Well, it all depends upon what aspect of Jesus we were speaking of. That is the trouble. You see, Jesus is such a symbolical figure that one cannot help mixing it up with one's own psychology. If we take him as a historical figure, sure enough he could not have acted differently; he had to be himself and naturally he rejected the world and the flesh. It would have been utterly wrong to cast himself down from the top of the temple; and it would have been a terrible nonsense because it is quite certain that anybody tempted by the devil to do such a thing would be smashed up: the devil makes promises only in order to destroy one. But if we speak of Jesus as a symbolical figure, a god or a symbol that has actual importance, then of course the situation is quite different, because then the devil belongs to the game and the world cannot be excluded. We have learned that it does not do to exclude the world, and moreover it is impossible; even those people who preach the exclusion of the world, the suppression of the flesh and so on, are unable to do it. It is a lie, an illusion. That kind of solution doesn't work; we no longer believe in it. So the idea or the figure of a savior must now be something or somebody who is acquainted with the life of the earth, and accepts the life of the earth. A young man who hasn't yet lived and experienced the world, who hasn't even married or had a profession, cannot possibly be a model of how to live. If all men should imitate Christ, walking about and talking wisely and doing noth-

ing at all, sometimes getting an ass somewhere in order to have a ride, it just wouldn't do; such people would nowadays land in the lunatic asylum. It is impossible for such a figure now to be a model or a solution or an answer. We shall soon come to a passage where Nietzsche says that Jesus died too early, when he was still a young man not having had experience of life. So to us he is a symbol. And inasmuch as Jesus is supposed to be the key, the real *clavis hermetica,* by which the gates of the great problems and secrets are unlocked, then the world and the devil cannot be excluded—nothing can be excluded. Then we must ask the *symbol* Jesus: "Now, would it not be better if you cast yourself down, if you would once try the earth and find out what the devil means by playing such a funny role? Is there not something quite reasonable in what he proposes? Should you not be closer to the earth perhaps and less in the air?" Of course, that is no longer the historical Jesus; to talk to Jesus like that means that you are surely no longer a Christian, but a philosopher arguing with Christ; as soon as Christ becomes a real symbol you are a philosopher, for Christianity has then come to an end. In Christianity, Christ is an entity, with substance; he is a historical figure first of all, and then he is a dogmatic figure. He is one third of God and nothing can be said about him.

*Mrs. Sigg:* I don't know whether we are so sure that what the Evangelists narrate is absolutely true; they might have omitted something in the real life of Christ.

*Prof. Jung:* Well, how can we judge it? We don't know whether the report is reliable because we cannot check it up. The only source is the Evangelical account and we have no means of comparison, so we cannot say whether it is really historically satisfactory or not.

*Mrs. Sigg:* We are not so sure whether he did not try the earth in some way; there is room for a little hope.

*Prof. Jung:* We know of nothing and his teaching doesn't point that way. The only thing we know is his baptism by John—nothing else, except that scene in the temple when he was a boy.

*Mr. Allemann:* Is it not curious that the founders of the two greatest religions both rejected the world? Buddha did the same thing.

*Prof. Jung:* Quite. It is an astonishing fact, but Buddha doesn't reject it to the same extent. He recognizes it more in that he acknowledges the necessity of a long development. The Christian attitude is far more resentful; the world is denied as sinful. The Buddhistic attitude is less so; of course, Buddha's *ultimate* attitude is just negative, but he agrees more with the world in accepting it as an illusion.

*Miss Wolff:* Buddha's life began when Christ's ended; he was about thirty years of age and had been in the world. He had married and had

a child even, and his teaching was that a man ought to live first; only in the second half of life was he allowed to "retire."

*Mrs. Crowley:* Could you not say from the psychological point of view that the idea of the hermit, of isolating yourself or negating the world, was projected in order to find the world within—in other words, to individuate? Would that not be the real inner purpose in having rejected the world?

*Prof. Jung:* That would be very obvious in Buddhism, but not in Christianity.

*Mrs. Crowley:* But I mean from the angle of Christ, not as later Christianity taught; in his own attitude he was rejecting the world as it was at that time. He was rejecting the literal reality.

*Prof. Jung:* If you speak of the historical Jesus, that is true.

*Mrs. Crowley:* Yes, for we were speaking of the historical Buddha.

*Prof. Jung:* Ah yes, but Buddha's life was far more historical; it was not a drama. Buddha really lived a human life. He did not come to an end at thirty-three, but lived to be an old man. That of course makes a tremendous difference.

*Prof. Fierz:* In the first part of the Gospel, Jesus waits for the Messiah, not knowing whether he himself is the Messiah. If the disciples ask him, he forbids them to ask the question, and then he sends them out to say the Messiah will come. But he does not come, and it seems as if he then changed his mind and decided not to wait for a king from this world but from another world. There is a certain change in his teaching. When nothing comes he goes back to himself, and the final gospel is perhaps the result of the disappointment, a disillusion; he breaks down and then he dies. I think there is much to be said for that, except in St. John.

*Prof. Jung:* There are several places in the Gospel where one can see that disappointment but the Synoptic Gospels contain a good deal of historical truth about Jesus while the Gospel of St. John is entirely philosophical. There he is a symbol. Of course we get then an entirely different picture of the Christus, there he is really the God, not human.

# LECTURE II

29 January 1936

* * *

> Verily, an appropriator of all values must such bestowing love become; but healthy and holy, call I this selfishness.—
>
> Another selfishness is there, an all-too-poor and hungry kind, which would always steal—the selfishness of the sick, the sickly selfishness.

Here is an important moral difference: when we speak of selfishness it sounds like a vice because we usually know only what Nietzsche calls sickly selfishness. We know selfishness as individualism, as a hungry or thirsty kind of craving to impose upon others, to steal from others, to take away their values; one can call it morbid—selfishness in the sense of egotism. But there is another selfishness which is holy, only nobody has any idea of it; this idea has died out for us since the early Middle Ages. We have the idea that when somebody withdraws into himself, when he does not allow other people to eat him, that he is morbid or terribly egotistical. This simply comes from the fact that late Christianity believes in the early teaching of Christ: "Love thy neighbor," and then what Christ really taught, "as thyself," is never mentioned. But if you don't love yourself, how can you love anybody else? You come to him as a begging bowl, and he has to give. While if you love yourself, you are rich, you are warm, you have abundance; then you can say that you love because you are really a gift, you are agreeable. For you must feel well when you go to your friends; you must be able to give something in order to be a loving friend. Otherwise you are a burden. If you are black and hungry and thirsty you are just a damned nuisance, just an empty sack. That is what these Christians are; they are empty and they make demands upon one. They say, "We love you and you *ought to*"—those devils put one under an obligation. But I

always point out that Christ said: "Love thy neighbor *as thyself*," so love yourself first.

And this is so difficult that for a long time you won't ask anybody to love you, because you know what an awful hell it is. You hate yourself, are despicable to yourself, cannot stand two hours in a room alone. Like the clergyman I told you about. He was occupied from seven in the morning till eleven at night with people, so he was quite empty and therefore suffered from all sorts of disturbances. You see, you must give something to yourself. How can you give to people when you don't understand yourself? Learn to understand yourself first. I had the greatest trouble in the world to teach that man that he should sometimes be alone with himself. He thought that if he read a book or played the piano with his wife he would be alone, and that if he were actually alone one hour every day he would get crazy and melancholic. If you cannot stand yourself for any length of time, you may be sure that your room is full of animals—you develop an evil smell. And yet you demand that your neighbor should love you. It is just as if a dinner was served to you which was so bad you couldn't eat it, and then you say to your friend or mother or father, "Eat it, I love you, it is very bad." But no, you tell them it is very good, you cheat people.

You see, whoever is not able to love himself is unworthy of loving other people and people kick him out of the house. And they are quite right. It is very difficult to love oneself, as it is very difficult to really love other people. But inasmuch as you can love yourself you can love other people; the proof is *whether* you can love yourself, *whether* you can stand yourself. That is exceedingly difficult; there is no meal worse than one's own flesh. Try to eat it in a ritual way, try to celebrate communion with yourself, eat your own flesh and drink your own blood—see how the thing tastes. You will marvel. Then you see what you are to your friends and relations; just as bad as you seem to yourself are you to them. Of course they are all blindfolded, late Christians, so they may not see the poison they eat in loving you; but if you know this, you can understand how important it is to be alone sometimes. It is the only way in which you can establish decent relations to other people. Otherwise, it is always a question, not of give and take, but of stealing.

> With the eye of the thief it looketh upon all that is lustrous; with the craving of hunger it measureth him who hath abundance; and ever doth it prowl round the tables of bestowers.

That is the society of the empty sacks.

> Sickness speaketh in such craving, and invisible degeneration; of a sickly body, speaketh the larcenous craving of this selfishness.

What about this "sickly body"? Would it not be much nicer to say "of a sickly soul"? You know, to the late Christian you can convey the idea that one ought to be interested in oneself in the way, say, of a schoolmaster, or a doctor. They understand that one needs some education of the soul, some loving care of one's own spiritual welfare, provided that the body is excluded. The thing people are most afraid of is not so much the soul, which to them is practically non-existent, but the body. That is what they don't want to see, the animal or the evil spirit that is waiting to say something to them when they are alone. That is exceedingly disagreeable. So even if they agree that one could be a bit more careful with oneself, it is only with the guarantee that the body is excluded and has nothing to do with it. The body is the darkness, and very dangerous things could be called up. It is better to play the piano in order not to hear what the body says. So Zarathustra is quite right: it is not only a sickly soul, but is really a sickly body.

> Tell me, my brother, what do we think bad, and worst of all? Is it not degeneration?—And we always suspect degeneration when the bestowing soul is lacking.

You know, degeneration was much talked about in Nietzsche's time. There was a famous French book about degeneration (written by a Jew with a German name that I can't remember at the moment), which was a great thing in the eighties, and the word *degeneration* became a slogan.[1] Now, the meaning of *degeneration* is that the development deviates from the original pattern. A degenerate tiger would be a tiger that developed into a vegetarian, or a degenerate monkey would be one that specialized in sausages—such peculiarities. Singing birds sometimes show signs of degeneration; robins or even blackbirds in the neighborhood of railway lines begin to lose their own melody and imitate the whistle of the engine, or perhaps they learn human melodies; in the war, birds that lived near the trenches were observed whose song began to imitate the whistling of the bullets. *Genus* means the kind to which one belongs, and if you deviate from the pattern which constitutes that *genus* you suffer from degeneration.

Nietzsche uses this word, of course, in a very much wider sense. He

[1] Jung must have had in mind Max Simon Nordau's *Entartung*, which was so popular that it was almost immediately translated into *Degeneration* (London, 1920). In this book, Nordau (whose name was originally Max Simon Sudfeld) characterized Nietzsche as an imaginative sadist.

means a deviation from the pattern which is in man, and that is the self; that is the individual condition or pattern or form which can be fulfilled according to its meaning. Or you can deviate from it. If you fulfil the pattern that is peculiar to yourself, you have loved yourself, you have accumulated and have abundance; you bestow virtue then because you have luster. You radiate; from your abundance something overflows. But if you hate and despise yourself—if you have not accepted your pattern—then there are hungry animals (prowling cats and other beasts and vermin) in your constitution which get at your neighbors like flies in order to satisfy the appetites which you have failed to satisfy. Therefore, Nietzsche says to those people who have not fulfilled their individual pattern that the bestowing soul is lacking. There is no radiation, no real warmth; there is hunger and secret stealing.

> Upward goeth our course from genera on to supergenera. But a horror to us is the degenerating sense, which saith: "All for myself."

You see, that degenerate sense which says "all for myself" is unfulfilled destiny. That is somebody who did not live himself, did not give himself what he needed, did not toil for the fulfilment of the pattern which had been given him when he was born. Because that thing is one's *genus*, it ought to be fulfilled, and inasmuch as it is not, there is that hunger which says "all for myself." This is not love of oneself, but simply a hunger which demands for oneself, and one does not provide for the demand; one steals it, takes it from others, expects it as a sort of present from others, thinks it is their duty to give it. Our late Christian teaching has been like that. Love thy neighbor as Christ loves you, and if you are burdened by sins and all sorts of mental or moral troubles, eat his body and you will be cured: eat Christ in the form of the communion and you will be purified, fed, and fulfilled. People are educated in that way. If you have trouble, cast it on Christ as if he were the animal that carries your burdens, a scapegoat for your sins; and if you feel hungry, eat him. He will feed you. You see, you are thus taught an eternal babyhood where food is always ready; it comes from the mother church that has of course an everlasting supply of the sacred foodstuff in the substantial host and the wine. If you follow such a teaching exclusively, you get used to having most important things ready-made for you; you only have to go to church and there you get it. If something should be too difficult for you to carry, if you have done something of which you cannot stand the thought, you simply put it on the back of Christ and he will carry it away. He will remove it.

The Catholic practice of confession and repentance and absolution is just that: you repent and then you tell about it and are given absolution. You are washed of your sin, and then you can do it again—you are a clean slate so you can write on it once more. That is the reason the Reformation did away with confession, in one way fortunately, in another unfortunately, because people cannot get rid of their sins. And that is the reason *entre autres* for the success of the Oxford Movement, where you can hand over your sin to other people and they run away with it. But that is bad. The Protestant must be alone with his sin. He may confess it but he knows that doesn't give him absolution; even if he confesses ten thousand times, he can only familiarize himself with the fact that he should never lose sight of what he has done. That is good for him. He should arrive at a level where he can say, "Yes, I have done that thing, and I must curse myself for it." But I cannot be nice to a man who has given offence to me if I am not nice with myself. I must agree with my brother for my worst brother is myself. So I have to be patient, and I have to be very Christian *inside.* If I fulfil my pattern, then I can even accept my sinfulness and can say, "It is too bad, but it is so—I have to agree with it." And then I am fulfilled, then the gold begins to glow. You see, people who can agree with themselves are like gold. They taste very good. All the flies are after them.

# LECTURE III

5 February 1936

*Prof. Jung:*

We were speaking last time of the idea of degeneration. Now he continues:

> Upward soareth our sense: thus is it a simile of our body, a simile of an elevation. Such similes of elevations are the names of the virtues.
>
> Thus goeth the body through history, a becomer and fighter. And the spirit—what is it to the body? Its fights' and victories' herald, its companion and echo.
>
> Similes, are all names of good and evil; they do not speak out, they only hint. A fool who seeketh knowledge from them!
>
> Give heed, my brethren, to every hour when your spirit would speak in similes: there is the origin of your virtue.
>
> Elevated is then your body, and raised up; with its delight, enraptureth it the spirit; so that it becometh creator, and valuer, and lover, and everything's benefactor.
>
> When your heart overfloweth broad and full like the river, a blessing and a danger to the lowlanders: there is the origin of your virtue.
>
> When ye are exalted above praise and blame, and your will would command all things, as a loving one's will: there is the origin of your virtue.
>
> When ye despise pleasant things, and the effeminate couch, and cannot couch far enough from the effeminate: there is the origin of your virtue.
>
> When ye are willers of one will, and when that change of every need is needful to you: there is the origin of your virtue.
>
> Verily, a new good and evil is it! Verily, a new deep murmuring and the voice of a new fountain!
>
> Power is it, this new virtue; a ruling thought is it, and around it a subtle soul: a golden sun, with the serpent of knowledge around it.

The last part of this chapter is decidedly difficult but we get a hint in that sentence, "Verily, a new good and evil is it! Verily, a new deep murmuring, and the voice of a new fountain." To what would this refer?

*Prof. Reichstein:* To an impersonal center, not person. He says it is different from the one who says "all for myself."

*Prof. Jung:* You mean that "all for myself" would be the egotistical tendency and this would be an altruistic version?

*Prof. Reichstein:* He speaks of a new fountain.

*Prof. Jung:* But that might simply point to something like a new fountain which hitherto has not played, to a new origin.

*Mr. Allemann:* It is new energy, new libido welling up from the unconscious.

*Prof. Jung:* That would be the exact formulation. We could also say the new form of energy was welling up from a different region than before. And under what conditions can such a thing happen?

*Mrs. Crowley:* When there is a reconciliation of the two opposite sides.

*Prof. Jung:* Yes, a new energy could not spring up if there had not been a conflict before, so there must have been an opposition somewhere, and then suddenly the pairs of opposites were reconciled, and the energy which was invested in that tension is now released. And what was that opposition?

*Prof. Reichstein:* The golden ball with the snake round it, meaning the self and collectivity?

*Prof. Jung:* That would symbolize it. But throughout this chapter we have allusions to a particular dilemma.

*Mrs. Frost:* Is it the opposition between the *Seele* which wants *ich will,* and the one that says: "Do thus!"?

*Prof. Jung:* Yes, but it is said here in so many words.

*Miss Hannah:* The body and the spirit.

*Prof. Jung:* Exactly. He says, "And the spirit—what is it to the body?" So we have the point of view of the spirit, and the physical or corporal point of view. Now, spirit and body have long been in opposition, as you know, but apparently Nietzsche has here found a reconciliation of the two. Where is that indicated in the text of this chapter?

*Mrs. Crowley:* Is it not in this idea of the simile?

*Prof. Jung:* Yes. You see "similes are all names of good and evil; they do not speak out, they only hint. A fool who seeketh knowledge from them." So these similes really give nothing, give no knowledge in themselves, but there is another answer here in the words of Zarathustra.

*Miss Hannah:* Is it not, "Give heed, my brethren, to every hour when your spirit would speak in similes"?

*Prof. Jung:* Exactly. That is, the simile in itself is not a source of knowledge or understanding. The words mean nothing, they are mere words. The important thing is the hour in which the spirit speaks in similes. In other words, when the spirit speaks in similes then a new source of energy has opened up, and then, as the fruit or result of a certain psychological condition, the similes have meaning. It is not the similes themselves, then, that have meaning but that they do occur; that one speaks in parables is important, because that is a symptom of something that has happened. Now, under what particular conditions would you speak in similes?

*Mrs. Crowley:* In a creative condition. It seems to me that the simile is the thing that grows out of revelation, and the fact is the thing that is absolutely abstract, more a concept. So that creative process which goes on in similes is a kind of revealing form; it doesn't state, but allows one to perceive.

*Prof. Jung:* Yes, one speaks in similes or analogies, for instance, when unable to express a thing in clear, abstract language. This is one condition, but it is not exactly the condition which Nietzsche envisages.

*Mr. Allemann:* Would it be a state of *ekstasis*, exaltation?

*Prof. Jung:* Yes, in an ecstatic condition—as Mrs. Crowley has said, in the state of revelation—namely, when something is revealed to him which was not known or understood before. Then, unable to express that thing totally by the words that are given to him, he will add a long series of analogies. One very excellent example is the Sermon on the Mount, all those similes for the kingdom of heaven. You see, the idea of the kingdom of heaven was a great revelation, a reconciling symbol, the union of opposites. And when Christ tries to convey that revelation to his fellow beings, he uses that series of famous analogies of the kingdom of heaven, in order to characterize the essence of that peculiar idea which cannot be expressed by one word. For what is the kingdom of heaven? Of what does the kingdom of heaven consist? It is difficult to say; and still today, if you ask different people about this notion, they are not at one, not even the theologians. One will say it is to be found amongst human beings, and another, more true to the tradition, will say that it is within yourself, in your heart for instance. But if a man has no ears of the heart or of the mind, he does not get it, and then you must use a number of other analogies in order to convey the idea. So Nietzsche takes similes, inasmuch as they are mere names of good and evil, for words only, but words that are symptomatic of a certain ecstatic condition: namely, a condition in which the ordinary human being is suddenly seized by unconscious contents and made to speak out. He will produce similes as mere symptoms of an unconscious content, and

then they have their value. So he continues logically, "Elevated is then your body, and raised up; with its delight enraptureth it the spirit; so that it becometh creator, and valuer, and lover, and everything's benefactor." This means that out of the unconscious, which is located in the body, flows the revelation and causes similes; one becomes creative, creates similes, and thereby conveys that state of grace, that stream of enlightenment or whatever it is, to one's fellow beings. One becomes everybody's benefactor because one is then the source of a new life, of a new energy. Now, it is interesting that Nietzsche says "elevated is then your body"; everybody else would say it was the spirit. Why is that?

*Prof. Reichstein:* Because he identifies with Zarathustra.

*Prof. Jung:* But then he would say "elevated is then the spirit," for Zarathustra is the spirit *par excellence*; he is not human.

*Mrs. Crowley:* Is it because the body *is* elevated when it has received this revelation or this word?

*Prof. Jung:* Why then in other cases do people always say "the spirit"?

*Mrs. Crowley:* Is it not just making that distinction? When it is unconscious it is the spirit, but when it is made conscious, that unconscious is then incorporated in the body.

*Prof. Jung:* That is all quite true, but usually people don't speak of the elevation of the body.

*Mr. Allemann:* In an ecstasy it looks as if the body were elevated; the saints were apparently lifted up.

*Prof. Jung:* Yes, that is a peculiar phenomenon which is reported by St. Francis for instance; in certain moments when they were praying before the altar they were lifted up and held suspended in mid-air in a sort of external manifestation of the *ekstasis.* But in the Christian understanding, they were lifted up in the spirit. That the physical body seems to have been elevated, in a way confirms what Nietzsche says, but none of the saints said that. They said that the spirit had been elevated.

*Mrs. Jung:* Is it not that the body *needs* elevation?

*Prof. Jung:* Yes, this is a peculiarity in Nietzsche's case which has to do with his type. He is chiefly an intuitive type with a complete neglect of the body; therefore his body always suffered from physical ailments. Half of the psychogenetic diseases occur where it is a matter of too much intuition, because intuition has this peculiar quality of taking people out of their ordinary reality. Intuitives are always ahead of themselves, never quite in the here-and-now, because they are nosing out possibilities which are to come off in the future. The body is the here-and-now *par excellence,* a prison in which we are here and now; but intuition is that faculty which removes one from the here-and-now in space and time. So as a compensation, the body is always reacting

against morbidly intuitive people, who suffer from all sorts of ailments, particularly from disturbances in the abdomen or the stomach, ulcers in the stomach or the perineum for instance; it is as if the sympathetic nervous system, particularly the vegetative nervous system and the digestive tract, were producing spasms. Many such cases can be demonstrated which have the intention of calling the individual's attention to the reality of the body. It is almost dangerous to have so much intuition; such people forget entirely that they are in the here-and-now, and not in another country in the wonderful future.

That is exactly Nietzsche's case, so he is always at variance with his body; we dealt with that in connection with the rope-dancer and on several other occasions. Therefore when he tries to describe a real *ekstasis*, he naturally lays particular weight upon the body, because he realizes here that it is not the spirit in his case that gives the revelation. To an intuitive-intellectual the source of revelation is the body: the unconscious is then burdened with the body because the mind and the intuition don't take care of it. As Nietzsche is quite identified with Zarathustra, who is a pneumatic being, a breath, naturally he is always in the air above his body, and there he has nothing to eat but breath or air. So anything substantial that comes to him must come from the body, because the unconscious is identical with the body. Of course that is not so with a sensation type whose mind and consciousness are very much in the here-and-now; in such a case you would hear that the revelation comes from above, from the spirit. Now, inasmuch as the whole age is too much hypnotized or fascinated by the body, you naturally will be taught that the spirit always comes from above, out of the air. It is a light that comes from heaven, or it is a wind, and revelation takes place out of the breath.

*Miss Wolff:* I think the translation is not very good here; *auferstanden* means literally resurrected, and that may be a subtle reference to Christ, because Christ was raised up on the cross and then he was resurrected. So perhaps one could say it might be not only a problem of Nietzsche's time, but a problem of the whole Christian attitude, which is an intuitive attitude.

*Prof. Jung:* Well, that is just what I said, that it was a Christian teaching practically; that the revelation comes from the spirit and not from the body is a teaching that dates from antiquity, so it is coincidental with the spirit of Christian teaching. Therefore, Nietzsche is apt to express all his personal psychology by something which is general, collective, and traditional. Now the interesting thing is that when a revelation takes place in the kingdom of the spirit then the spirit is resurrected or healed, because it is then functioning; and when it happens from the

side of the body, then that is resurrected and brought back to life. And then of course for Nietzsche as the intuitive, or for the good Christian which he represents, the functioning of the body is a true revelation. That the body is the here and the now if properly understood, is to the intuitive a true revelation; and inasmuch as the spirit of Christian teaching is thinking and intuition and identical with the air, it is a true revelation that there is a here and a now, and that it contains spirit, contains life, that it is something that really functions. To the intuitive the here and the now is nothing but the desolation of a prison, and that is of course exactly the old Christian teaching—that our body is the prison of the soul, that the here and the now is a valley of misery and humiliation, and that we are here in a prison where we only suffer, where we are not free, and only come into our existence in a future life.

*Mrs. Frost:* Doesn't Nietzsche in all these verses suggest a new synthesis? So far, there has only been the spirit, and here he means the body should join with the spirit in that new synthesis.

*Prof. Jung:* Absolutely, that is the great revelation, the union of the pairs of opposites, spirit and body. He brings about this union by a depreciation of the spirit in the nominalistic way. The Christian would say the spirit is the Logos, the word, and that it is full of life and revelation. But Nietzsche discovers and tells us that the spirit is Logos, but also that it means *nothing but* the word, and in so far the spirit is air. Of course, one could maintain that this is a very one-sided definition of the concept of the spirit, and that is exactly what *I* would say; the traditional meaning of *spiritos*, Logos, is surely a very one-sided idea. The original meaning of the word *Geist* in German points to something other than the Latin word *spiritus*, which is definitely a breath of air, as the Greek word *pneuma* is just the wind, and has taken on the spiritual meaning only under the influence of Christianity; in the Greek contemporary texts the word *pneuma* does not mean spirit, but means wind or air. So the Latin and Greek conception, or the word *spirit*, which we use, means definitely air, while *Geist* does not. The word *Geist*, as I have explained several times, has to do with something dynamic; it is a welling up, a new manifestation, like the foam that comes out of a champagne bottle. It is the volatile substance contained in the wine for instance, *Weingeist*; and *spiritus vini* is alcohol, the spirit coming back from the air. *Geist* had not the meaning of air originally, being a word that expresses a dynamic procedure, an outburst of something. In the New Testament, the descent of the Holy Ghost in the form of tongues of fire or a powerful wind, is the *dynamus* of the spirit; where it appears in a wind or in a storm you have the dynamic quality, but it has lost that quality, as the German word *Geist* has lost that meaning to a great ex-

tent. It perhaps still exists in the concept of *Geistreich*, which means that one is full of pep, that one produces, that one is brilliant; then one says *Er hat Geist* or is *Geistreich*, but that is faint. So you see, the original dynamic conception of *Geist* has really disappeared.

*Mrs. Jung:* I think the word *Gischt* has this dynamic quality.

*Prof. Jung:* Yes, the foam produced by a waterfall or the waves of the sea is called *Gischt*, and that is the same word.

*Mrs. Baumann:* Does the English word *geyser* not come from it?

*Prof. Jung:* A geyser is the welling up of hot water; that word is probably of the same origin, but I am not quite certain. It is Nordic, it comes from a Scandinavian root.[1]

*Mrs. Sigg:* I think just that heroic deed of Nietzsche, that he did write the first part of *Zarathustra*, was a *Rehabilitierung* of this *Geist*.

*Prof. Jung:* Yes, the whole of *Zarathustra*, its tremendous outburst, its élan and enthusiasm, is *Geist*, but in its most original form. He was overrun by it, the victim of this dynamic outburst. Like the disciples at Pentecost: when they came out into the streets, people thought they were drunk, but they were overcome by the *dynamis* of the spirit.[2] Our idea of the spirit has become quite lamed; in late Christianity it is lame and abstract. Now you see, he feels in this phenomenon that the body and what one called "spirit" have come together in a revelation that really to him comes from the body. So it is a sort of redemption of the body, something which has been lacking in Christianity, where the body, the here-and-now, has always been depreciated. One could say that in the moment when Nietzsche writes these words with his intuition and his whole world of thoughts, he feels that he is rushing into the here-and-now, and that is a revelation. Then the two things have come together and he feels that as portentous. For instance, he says, "Verily, a new good and evil is it! Verily, a new deep murmuring, and the voice of a new fountain!" *Ein neues tiefes Rauschen* is translated by "deep murmuring" but that is not very descriptive of the actual sound produced by an underground river rushing through rocks so that you hear a thunder-like noise in the depths. That sentence points to something which is still below the present moment; it is the future, and Nietzsche feels that he has heard something of the future. So what he feels as a new spring coming up from the ground is a sort of symptom, an anticipation of something very big that is to come.

*Mrs. Frost: Rumbling* would be the proper word, that is something which comes from below.

[1] *Geysir* (Icelandic): gusher, from old Norse *geysa*, "to rush forth."

[2] Ephesians 5:18.

*Prof. Jung:* Would you speak of the rumbling of a river?

*Mrs. Baumann:* Roaring?

*Prof. Jung:* When there are stones in it, deep down in a big gorge, you hear a thunderous roar, like the roaring waters of Niagara.

Well now, the part we have been dealing with started from the idea of degeneration, and you remember I explained that as a sort of deviation from the *genus*, the particular kind to which the individual belongs. Now, when one has deviated from the law of the *genus*, it is as if one had left the center of the stream of life where the current is the swiftest, gradually drifted against the shore, struck ground, and come to a standstill. Now outside of life, one can look and see how the river passes, but one no longer moves or lives, because the actual process of living is an ever-renewed change, a change from day to day, hour to hour. For a time you can look at it from afar, but more and more life escapes you, and you feel it more and more as a loss; and the end will be that you feel that life is really leaving you, that you are dying. Degeneration leads therefore in a certain measure to death. But as soon as the lack of life is felt, the unconscious, being the balance or compensation, seeks to reestablish the former condition, so an unconscious seeking begins for the main current. Then the moment one comes into the current, one is also in the middle of the stream, in the middle position where right and left join, because in that act of kinetic energy is the act which unites the pairs of opposites; in the current the opposites come together. One is then moving, and this is a moment such as Nietzsche describes here. He feels that the spring has come, that the river is flowing; he is lifted from his feet and carried downstream. He feels therefore renewed; his spirit has been divorced from the body and now he has found it again. He is moving with the river of life.

That is an intensive, dynamic phenomenon, and in Nietzsche's case of course an individual occurrence, but as I said, it is also a collective phenomenon. In its origin, only one individual has clearly perceived it, but at the same time that that individual perceives that he is lifted up, he also hears the underground rumble and roar of a much more powerful stream which is greater than his individual spring. It is that stream from which his individual spring has come. This is a collective phenomenon which is still in the unconscious, not visible on the surface, but we shall see in the subsequent chapters that he feels it very much as the thing that will be in the future; in the future many will strike the current again and then it will be perhaps a very powerful river which will irresistibly move on and wash away whatever is in its path. I point this out particularly because it refers to what is happening in our days: we are witnessing under many different aspects the begin-

ning of a new time and a new spirit, which older people have great difficulty in understanding. We are split up, uncertain about the meaning of our modern times, we observe many most peculiar phenomena around us and we don't know how to value them. For instance, that fact of going off the gold standard is one of the most remarkable of all times. That nations can break their word, we knew before, but that they should do it so easily is remarkable, when it is quite self-evident that both England and America pride themselves on being very moral and Christian. It is just as if I were owing a man a hundred francs and said, "Here, I pay you fifty, that is what I owe you." Then the man says, "No, you owe me a hundred." But I say it doesn't matter, take it or leave it; I have the power to cheat people and I make use of that power. And without blushing! Nobody feels anything particularly wrong about it—it is all for the betterment of one's own nation. What did the church say about it? Nothing. Nobody blushed about it.

*Mrs. Frost:* But you said that God should be bad too!

*Miss Hughes:* Have you not the parable of the unjust steward?

*Prof. Jung:* Exactly, exactly, and that I call the new spirit. But I say that if the churches believe in their own values, they should have said a word about it. But they did not, nobody dared to open their mouth, and this is an astonishing thing, though those same nations have a great deal to say about the morality of the proceeding when the Germans do such a thing, and we all opened our mouths when the Russians killed a million bourgeois. But the difference is slight, a bit more or less. Now this is decidedly something quite new. And I want to mention the interesting fact that Germany has at least the great merit of having formulated this new spirit. They say it is old Wotan, say they have become pagans. And when they broke into Belgium they said yes, we have violated the Treaty; yes, it *is* mean. That is what Bethmann-Hollweg always said, "We *have* broken our word," he confessed.[3] And then we said how cynical he was, and that the Germans were only pagans anyway. But they simply admit what the others think and do. So learn from that. Do it but never say it; then you are wise. Stay with the Archbishop of Canterbury and then it is an economic measure; cut the throat of somebody and then call it an economic measure. Believe in your church and then it is all right. You see, the Germans are moved by that new and strange spirit which is not good, and they are on top of all fools because they say so. But to us it is interesting that I must say

[3] Theodore von Bethmann Holweg (1856–1921) became Reichs Chancellor in 1900 and, in spite of many diplomatic blunders, lasted in office until 1917. Most famous for his dismissal of the treaty guaranteeing Belgium's neutrality as a "scrap of paper," he told the Reichstag in 1914 that Germany had been unjust to Belgium.

that I am very grateful to the Germans for their paganistic movement, at the head of which is my friend Professor Hauer who taught us the Tantric Yoga, and who has now become a savior of the fools. And some of them are really so nice and honest; that they call it Wotan means of course that they are in a sort of dream state where they cannot help telling the truth. For it is Wotan[4] that is the interesting thing. A Swiss, Martin Ninck, has recently written a very interesting book called *Wodan und Germanischer Schicksalsglaube*[5] in which he collected all the material about Wotan as evidence that he is the personification of the moving spirit behind Hitler. Wotan is the noise in the wood, the rushing waters, the one who causes natural catastrophes, and wars among human beings. He is the great sorcerer. Quite rightly, the Romans identified him with Mercury—of course not as the god of merchants, but of sorcerers, of the people who go in the dark, who are surreptitious in a way, who are moved by dark purposes; and he is also the psychopompos, the leader of souls, the one that carries the souls into the ghostland, the god of revelation. Therefore one can say he is very similar to the Thracian Dionysos, the god of orgiastic enthusiasm. Now old Wotan is in the center of Europe; you can see all the psychological symptoms which he personifies, including his romantic character of the sorcerer, the god of mysteries—all that is living again. As far as the German mentality reaches in Europe—and it reaches, as you know, from the Urals to Spain—we see religion upset; in the most Catholic of all countries, Spain, the church is completely overthrown. And that is old Wotan, you could not name it better, the wind came and blew the thing into bits. Fascism in Italy is old Wotan again; it is all Germanic blood down there, with no trace of the Romans; they are Langobards, and they all have that Germanic spirit. Of course Switzerland is still a little exception, you know! Oh, we have joined in but we were not so foolish as to say so.

*Prof. Fierz:* I should like to point out that one of the first acts of King Edward VIII was to receive Litvinov, who was one of the murderers of his cousin. If the poor Tzar could turn in his grave he would do so, but there was no fear of it because he was burned and buried in a well. He could not turn, so King Edward need have no fear.[6]

[4] J. W. Hauer gave the lectures on Kundalini Yoga in the Autumn of 1932, to which Jung added a psychological commentary. See 20 February 1935, n. 3 above. By now Hauer had identified with the Nazis.

[5] I.e., *Wotan and the German Belief in Destiny.* His work was published in 1935.

[6] Although his father, King George V, would never have done so, Edward VIII, shortly after taking the throne, received the Soviet ambassador, Maxim Litvinov (1875–1951), and had a long conversation with him, during which Litvinov explained why he consid-

*Prof. Jung:* Yes, that is an economic measure like those the Italians follow out in Abyssinia. Well now, after this revelation

> Here paused Zarathustra awhile, [I can understand!] and looked lovingly on his disciples. Then he continued to speak thus—and his voice had changed: [It would have changed!]
>
> Remain true to the earth, my brethren, with the power of your virtue! Let your bestowing love and your knowledge be devoted to the meaning of the earth! Thus do I pray and conjure you.
>
> Let it not fly away from the earthly and beat against eternal walls with its wings! Ah, there hath always been so much flown-away virtue!
>
> Lead, like me, the flown-away virtue back to the earth—yea, back to body and life: that it may give to the earth its meaning, a human meaning!
>
> A hundred times hitherto hath spirit as well as virtue flown away and blundered. Alas! in our body dwelleth still all this delusion and blundering: body and will hath it there become.
>
> A hundred times hitherto hath spirit as well as virtue attempted and erred. Yea, an attempt hath man been. Alas, much ignorance and error hath become embodied in us!
>
> Not only the rationality of millenniums—also their madness, breaketh out in us. Dangerous is it to be an heir.
>
> Still fight we step by step with the giant Chance, and over all mankind hath hitherto ruled nonsense, the lack-of-sense.
>
> Let your spirit and your virtue be devoted to the sense of the earth, my brethren: let the value of everything be determined anew by you! Therefore shall ye be fighters! Therefore shall ye be creators!

This part of the chapter shows very clearly the meaning of the revelation: namely, the earth, the body, should become of spiritual value—of that value which formerly has been the exclusive prerogative of the spirit. Now, if the earth and the body assume the dignity of spiritual importance, then their peculiar essence has to be considered in the same way as the demands and the postulates of the spirit were formerly considered, and then naturally much that has been in the air with the spirit will return to the earth; many things which were kept in suspense,

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ered it to have been necessary to kill Czar Nicholas II, his wife Alexandra (grand-daughter of Queen Victoria), and their children. (It is, however, by no means clear that he himself had anything to do with this execution.) Litvinov told a reporter afterwards that Edward "impressed one as a mediocre Englishman who glances at one newspaper a day" (from *Time,* 10 Feb. 1936).

which were on the wings of the spirit, will now precipitate themselves in matter. You see, that people can keep themselves in suspense is the reason why they prefer to live in the spirit: they can live a provisional life with reference to the earth or the body; that may come about in the future but for the time being they are quite happy postponing it. It is like building one's house on a huge bird that never settles; if one never becomes, one can be anywhere. One is not in the here-and-now when living in the spirit, so one can postpone one's problems. But the moment that the here-and-now begins to suffer, when the individual body suffers, or political and economic circumstances become bad, then one is forced to land, and no sooner does the spirit touch the earth then one is caught. It is like that idea of the Gnosis, the *nous*, that beholds his own face in the ocean; he sees the beauty of the earth and that lovely woman's face and he is caught, entangled in the great problem of the world. Had he remained the *nous* or *pneuma*, he would have kept on the wing, would have been like the image of God that was floating over the waters and never touching them; but he did touch them and that was the beginning of human life, the beginning of the world with all its suffering and its beauty, its heavens and hells.[7] Of course what the Gnosis represented in this cosmogonic myth as heaven and hell is what really happens again and again in human life. It is an archetypal picture.

And what happens here is really the same: The spirit beheld its image in matter, touched upon matter, and was caught; and it was a passionate embrace, apparently a moment of ecstasy, and the consequence will be that it is once more entangled in the earth. That expresses itself also in the circumstances of our time; if you compare our actual prevailing conditions with those that prevailed before the war, you see the difference. You can no longer travel from one country to another without a passport, and you have not the money you had before; you have to take into account that there is a difference in currency, new laws, and God knows what—so you are simply fettered. Our possibilities have been cut down tremendously; our free movement in quite ordinary ways has been enormously curtailed. All that is merely an expression or a symptom of what has happened: that one is in a way in the prison of the earth. Man has come down to the earth once more. Everybody talks of reducing and becoming simple, living a more natural and simpler life, and that means getting closer to the earth. Formerly

[7] In the *Corpus Hermeticum, Nous* or reason, bearing the name of Poimandres, "seeing reflected in the water this form resembling himself, which was appearing in nature, he loved it and desired to dwell there!" Jean Doresse, *The Secret Books of the Egyptian Gnostics*, tr. Phillip Mariet (New York, 1960), p. 215.

one could afford to fly about, but now we have to remain right on the earth and one is very painfully reminded of the reality of the here-and-now. This is simply an external manifestation of the fact that the *nous* has once more come down from the heavens, has embraced the earth, and been caught in the earth. Naturally, that embrace seems at first to be all beauty and marvel, but if you think of the consequences, it is no longer so nice. And we will see in the end of *Zarathustra*—if we ever get there—what happens when he comes to the question of paying the account.

It seems ideal and beautiful: the body is being deified, we live again in the here-and-now, the earth and its vicinity, and we are friends of the next things. But wait until the next things come a little bit nearer and see whether you can remain friends with them. It is very doubtful. Hitherto, nothing but chance ruled the world, but since man has returned to his natural home on the earth his mind rules the world, and see how that works! More than ever, we are victims of mere chance; our politics since the war have been nothing but one big blunder. Man has proved absolutely inadequate to deal with the situation. Everybody was surprised by the development of things. Nobody clearly foresaw what would happen. They forgot all about the past and what very able people in the past knew would happen. So they created a situation where really nothing but chance can lead us out. Now Nietzsche thinks that man's mind, having come home to the earth, will deal with this giant chance and the nonsense that has ruled mankind hitherto, but the nonsense is greater than ever, the lack of sense. For this union of the spirit and the body, or the spirit and the earth, forms something which to man will lack sense forever because he is utterly inadequate. He never will understand what it is. If he did, he would know what life is and that is a mystery. And we don't know what the purpose of life is, don't even know whether it *has* purpose: we are quite safe in believing that this life is mere meaningless chaos because that is what we see. There may be sense here and there, and we can only hope that there is sense in general, but we don't know at all.

The only thing which seems absolutely sure is that the main feature is chance, though certain things are apparently law-abiding. We talk more of laws than abide by them, and when the law does not work—it never works exactly—we say, "Oh, that is mere chance." We belittle chance and don't admit that chance is the master. And when we want to make a natural law, we build laboratories and make very complicated experiments in order to exclude the chance that disturbs us. So when we observe life in the open, for a short stretch of the way it works *more or less.* You see, it is better that we see things as they appear to be.

That is our only reality and it is better than to get angry over the nonobservance of laws, for they don't work very clearly; the main thing is chaos and chance—that is a pretty fair picture of the world. We talk so much of law and reason because we wish to have something of it; it is so difficult to be reasonable, so difficult to observe the law. Therefore we talk of it. We usually talk of things as they ought to be and hate people who talk of things as they are; "you *ought to*," "you *should*," gives us peace of mind. If somebody tells us how we ought to do or say a thing, then reason is still ruling the world. Of course it doesn't work; things take their own way and we are singularly impotent to change them. Nietzsche says, "Let the value of everything be determined anew by you." But who is determining things? Are people reconciled even on the subject of the gold standard for instance? So Nietzsche says, "Therefore shall ye be fighters." You see, that leads directly into war and destruction. "And therefore shall ye be creators." Yes, when you are capable of creating something.

# LECTURE IV

12 February 1936

*Prof. Jung:*

Here is a question by Miss Hannah: "Last seminar you said, in connection with the verse on the giant Chance, that most things depend on Chance and that we can do very little about it. In connection with the next but one verse, you said that we create our fate ourselves to a far greater extent than we realize and that once we know this we can begin to alter it. Is this a paradox?" Yes, it is a paradox. "Or does one change into the other according to our state of consciousness? Or is it rather that what we call chance is really the doing of the self and that as we become more conscious we see that its pattern is our own, however little we may like it from an ego point of view?"

I am glad that Miss Hannah has brought up this point. You see, in saying "we," one speaks of a very complex fact, for there is always the conscious "we" and the total "we"; one should add that to explain the paradox. When one observes how people live, one sees how their totality lives, which is entirely different from the way the conscious lives. In many cases one cannot even make out whether people are conscious of what they do and live and say; one has to enquire and carefully investigate certain facts in order to find out. It is amazing how little people know of what they do; one would assume that they were quite conscious of it but as a matter of fact they are not. It is as if it were happening to somebody else. So one never can tell whether one's partner has done a thing consciously or not: one always has to enquire. Of course in ordinary speech one doesn't take these subtle differences into account. And that is again a paradox because they are shockingly evident; yet from another standpoint they are exceedingly subtle because one doesn't see the differences. So in saying "we" one means at one time the totality of what happens, while in another context one means more particularly the conscious ego. Now, it is a fact that the conscious ego can do very little. It is as if one were surrounded by all sorts of inevitable conditions so that one hardly knows how to move; but if one speaks of that small circle in which the ego *can* move, it seems as if one could

do quite a lot. Inasmuch, then, as one's fate is contained in the small circle of the ego, one can change it—one has free will within that little circle of one's personal reach. But outside of that—and our totality is mostly outside of it—not much can be done.

Then it is quite certain that if one increases the reach of one's consciousness, one will naturally have a much greater area in which to apply freedom of will, so to that extent one can also influence one's condition. But compared with the whole, it is very little. Therefore, even if one reaches a considerable extension of consciousness, one has to accept the lack of freedom, accept the fact that things are going against the grain, against the ego. And one reaches that frontier, I might say, in the moment when one discovers the inferior function, or the contrasting type. For instance, when an introvert discovers the possibility of his extraversion, his consciousness is extended to such an extent that he oversteps the limit of his freedom; for when he touches upon his inferior function his freedom is gone. The instinctive reaction is, therefore, to withdraw as soon as possible, to avoid the people who touch upon his inferiority, to avoid everything that could remind him of it, for nobody wants to be reminded of his defeat. One naturally reviles people and circumstances that remind one of one's inferiority, and that is in a way a sound instinct because one feels unable to cope with it. But if the process of the development of consciousness continues, one understands more and more that it doesn't help to avoid oneself; one is forced through oneself to accept even one's contrast and the lack of freedom. Anybody with a decent extension of consciousness will be forced to admit that in a certain way one is also not free, that one has to accept many things in oneself as facts which cannot be altered—at least not at the moment.

Then, if your extension of consciousness has forced you to accept your own contrast, you have thereby naturally overstepped the limit of a natural ego. That is exactly what Zarathustra is trying to teach here and still more in the subsequent chapters: namely, that we have not yet discovered man in his totality, despite the fact that we can see it externally. We see what other people live but *they* are unable to see that; and inasmuch as *we* only live it without seeing it, we don't know what we live. So within its own reach the ego can do a great deal, but beyond that very little, for then it steps over into the unconscious life where it can do nothing. Only when that area of unconsciousness can be covered by consciousness, when a part of formerly unconscious life is drawn into the sphere of consciousness, is it at all subject to your choice. If that is not the case, well, then it will be chosen for you: something will decide for you, and then you are of course not free.

Now, though all that part of your life which is lived in an unconscious way is unfree, it is nevertheless your own because you are in it; you may not have chosen it yet there you are in a hole. And if you are a bit more conscious you see that you have maneuvered yourself into the boiling water; you have carefully picked your way until you found the hot water in which you are sitting. If you are not conscious of your own way, you say that somebody has surely played a trick on you and put a pot of boiling water just where you wanted to sit down. But with a bit more consciousness you see that *you* have done it, and with still more consciousness you will see that you could not *avoid* doing it: you had to do it for a certain purpose.

So you slowly come to the conclusion that many things which you formerly said were wrong and which some devil had arranged for you, were really just what you had sought and prepared and put there for your own use, for a purpose, and that your former idea that some enemy had worked the trick was a superstition. The more you have such experiences, the more you will be inclined to understand that this is the truth in all those cases which you don't understand. Things still happen to you; you have a certain fate which is not welcome, which disturbs you—or situations arise where you assume that somebody has worked against you. But now you are more able to say, "In so many cases I have seen that *I* was my so-called enemy, that *I* was the wise fellow who prepared such a fix for myself, that probably in this case I have worked the same trick—I really don't understand it yet." There really still seems to be something against you, but you are so impressed by your former experiences that you apply a new hypothesis. And so you slowly arrive at the idea that probably nothing in a human life is just against it; the whole thing has probably been a carefully worked out plan and there is no such thing as the giant chance. The giant is the self; the self has prepared it for a certain end. Then you may still say "we" have done so and so, but it is no longer exact; it is not an accurate use of speech, since it is the self.

*Mrs. Crowley:* In connection with that, you spoke of accepting life as if it were not only accepting the chaos but living it, as if there were nothing but chaos. That was so perplexing to me, because there is also the same idea in it that if you don't see that thread of the self in it, it would lead to frustration and ruthlessness.

*Prof. Jung:* Well, if you see nothing *but* chaos, it amounts to an unconscious condition, because that amount of life which you control by the ego surely is not chaos, but is already a little cosmos. Yet outside of that is something that seems to be chaos or chance, and anything else that is said about it is simply an assumption; you are allowed to say it is *not*

chaos only when you have experienced the cosmos in it, the secret order. It is really true that unless you have experienced the order of things, they are a disorder; it is a wrong assumption to call it an order. Of course we are full of such assumptions, are taught to make them, to have optimistic conceptions and so on, and this is wrong. The world is an order only when somebody experiences that order, not before; it is a chaos if nobody experiences it as a cosmos. That has much to do with the Chinese idea of Tao. I always think of the story of the rainmaker of Kiau Tschou. If that fellow had not gone into Tao it would not have rained, yet there is no causality; the two things simply belong together, the order is only established when order is established. He had to experience the order in that chaos, in that disharmony of heaven and earth; and if he had not experienced the harmony, it would not have been.[1] Well, this is high Eastern philosophy; I am unable to explain to you this great paradox.

[1] The story was told Jung by his friend Richard Wilhelm, who once lived in a region of China suffering from drought. The rain-maker, having been summoned, sequestered himself in a quiet house for three days and on the fourth there was a great snow. Asked to explain his powers, he denied being one who could make snow. Rather, since the country was in disorder, "I had to wait three days until I was back in Tao and then naturally the rain came." See CW 5, par. 604n.

# LECTURE V

19 February 1936

* * *

*Prof. Jung:* Well now, we will go on to the second part of *Zarathustra.* We should celebrate this moment—that we have gotten as far as this! You remember at the end of Part I, as in the beginning, Nietzsche declares that God is dead. "Dead are all the Gods: now do we desire the Superman to live." Here we have the psychology clearly; the gods are dead and now let us call for the Superman, the man who is more than the ordinary man as we know him. You see, that is not very far from the Christian idea of the Son of Man. Christ is man, so he is Superman, the God-man; the idea has not evolved very far. Then Nietzsche advises his disciples not to run after him or identify with him, or follow him and so avoid themselves. They rather should become his enemies in order to find themselves; he says it is better that he shut up and give them a chance. Also there is a certain secret tendency behind it: namely, would it not be time to manifest, to find the Superman? And the best means to find or create the Superman is always to put yourself to a test, to go into your own solitude, to strengthen yourself, in order to find out whether you are by chance the Superman. That is what people do who want to become holy or saints. These are the tendencies which lead to the second part; we shall now see what befell Zarathustra when he went into his solitude. This chapter is called "The Child with the Mirror."

> After this Zarathustra returned again into the mountains to the solitude of his cave, and withdrew himself from men, waiting like a sower who hath scattered his seed. His soul, however, became impatient and full of longing for those whom he loved: because he had still much to give them. For this is hardest of all: to close the open hand out of love, and keep modest as a giver.

From this passage we can see one of his particular difficulties: he needed an audience very badly. For, to have an audience is agreeable—it always proves something to you—while if you are all alone you lose your self-esteem. It is as if you became smaller and smaller and finally are a mere speck in an awfully extended cosmos, and then you either develop megalomania or become a nothingness. Therefore it is advisable to have a certain audience, if merely for the sake of demonstrating that you know who you are, that you become something definite, that you are just as ordinary as other people, and that you are living in your body. You lose all these considerations when you are alone with yourself. Now, he particularly suffers from the fact that he cannot give, and he feels very much that he should deliver his message.

> Thus passed with the lonesome one months and years; his wisdom meanwhile increased, and caused him pain by its abundance.
>
> One morning, however, he awoke ere the rosy dawn, and having meditated long on his couch, at last spake thus to his heart:
>
> Why did I startle in my dream, so that I awoke? Did not a child come to me, carrying a mirror?
>
> "O Zarathustra"—said the child unto me—"look at thyself in the mirror!"
>
> But when I looked into the mirror, I shrieked, and my heart throbbed: for not myself did I see therein, but a devil's grimace and derision.
>
> Verily, all too well do I understand the dream's portent and monition: my *doctrine* is in danger; tares want to be called wheat!
>
> Mine enemies have grown powerful and have disfigured the likeness of my doctrine, so that my dearest ones have to blush for the gifts that I gave them.

What about this piece of dream interpretation?

*Mrs. Sigg:* It is most awful extraversion, that he thinks only of his doctrine.

*Prof. Jung:* Oh not necessarily, that is generally human; it is what everybody does if he has a doctrine at all. You see, nobody in his sound senses would take such a dream to himself, unless he knew about analytical psychology. Of course, then he would feel under a certain obligation to think, "Damn it, what does it mean that this mirror puts such a face on me?" But an ordinary unsophisticated human being not affected by psychology would leap to the conclusion that somebody else must have painted him black. For the bad things are always somewhere else: I am very good, I have not a devil's face. But the dream means exactly that. He has a devil's face because he mirrors himself in the

mind of a child. Since children and fools tell the truth, he must look like that. This is the simple and straightforward meaning of the dream. I am quite convinced that he really had this dream just then; it would be most likely to happen to him when he was withdrawing. And there was a real interruption between these two parts of Zarathustra, in which he withdrew from that rushing river of creation where one is filled with the noise and the turmoil of the waves. Then one comes to oneself, everything is quiet, and then it is most likely that one sees one's own face. This is exceedingly apt symbolism; the mirror is the intellect or the mind, and the child carrying the mirror means of course the child's mind, the simple mind, so one cannot avoid the conclusion that the child has told the truth through its magic mirror. Now, what does it mean when he sees his face like that of the devil?

*Prof. Reichstein:* Is it not here again an answer to the statement that all the gods are dead? And then of course the first thing that appears would be the devil.

*Prof. Jung:* Inasmuch as Zarathustra is God the reverse side of him is then necessarily a devil. We must also ask *who* is speaking of the gods? If it were an Eastern man, of course we could not assume that there must necessarily be a devil because the Eastern Gods are neither good nor bad, but both good *and* bad; they appear in two ways, the benevolent and the wrathful aspects. That is particularly clear in the Tibetan gods of the Mahayana; but all the Hindu gods have their different aspects and there is no fuss about it. It is quite evident that the good and benevolent goddess Kali is the most bloodthirsty monster on the other side and that the life-giver, the fertilizing God Shiva, is also the God of utter destruction. That makes no difference to the paradoxical mind of the East. But to the Western mind with its peculiar categorical character, it makes all the difference in the world; to say God is the devil or the devil is God is considered blasphemous or sacrilegious. Yet if there is such a universal being as the deity, it needs must be more complete than man; and since man is a peculiar union of good and bad qualities, then all the more so the universal being. A very famous German Protestant[1] says in one of his books that God can only be good, thereby putting a frightful restriction on God; it is as if in the organization of the welfare of humanity, he were depriving God of half his power. How can he rule the world if he is only good? And it is quite wrong to say that all the evil is just for the good; one can say just as well that all good is for the evil. Therefore, it is more to the point to say things are both good and evil; and you can be doubtful whether

[1] This theologian is Friedrich Gogarten.

they are as favorable as all that, because everything tends more to evil than to good.

Nietzsche would not talk of the devil so openly, however, because that is not popular. But if God is only good, who is producing all the evil in the world? So the omnipotence of God is obviously divided—he has to halve it with the devil. It would be much more to the point to assume that the all-powerful deity was superior to good and evil—"beyond good and evil" as Nietzsche claims for the Superman. Such an all-powerful being could even handle the evil; to handle the good is no art but to handle evil is difficult. Plato expresses this in his parable of the man in a chariot driving two horses; one is good-tempered and white, the other black and evil-tempered, and the charioteer has all the trouble in the world to manage it.[2] That is the good man who does not know how to handle evil; good people are singularly incapable of handling evil. So if God is only good, he is of course ignorant in reference to evil. There he could not put up any show.

*Prof. Fierz:* You said that something must have happened between Part I and Part II, and in the history of his life I find that the day on which the first part of *Zarathustra* was finished, Wagner died, and Nietzsche found that significant. I think the mirror showed him also his bad side because one knows how enthusiastic he had been about Wagner, and this trouble might have to do with the fact of his death on that day. I remember that once when he was playing Wagner he wept a whole day. So there was a split in his mind, and there might be some connection with the terrible loss of Wagner who of course was a great man, with all his faults.*

*Prof. Jung:* Yes, there is no doubt that this friendship was a most important factor in his life, because Wagner represented very clearly his feeling side; and the fact that Wagner died just at the moment when he finished *Zarathustra* could easily be considered as a fateful event. For with *Zarathustra* Nietzsche really put the seal on his life; *Zarathustra* was his fatality—then he came definitely to the other side. Therefore, it is so important that this chapter begins with the very helpful hint from the unconscious that he might have a careful look at his other side where he really looks like a devil. But then he makes the awful mistake of thinking that somebody has attacked his doctrine, instead of being naive and assuming that he ought to see the devil in himself. You see, that would of course have put an entirely different light upon many things he had experienced, including his relation to Wagner. If he had

[2] See the *Phaedrus*, 246–55. The horses and charioteer represent aspects of the psyche.

* Nietzsche had a long love/hate relationship with Richard Wagner. His last and most venomous attack, *Contra Wagner*, came out in 1895.

been one of the ordinary good Christian hermits, he would probably have thought that the devil had put an awful face upon him in order to tempt him, and he might have drawn the same conclusion that it was a *diabolica fraus*, a devil's cheat; and he would have tried to chase away that devil, projecting his dark side then, not into an anonymous crowd of enemies but into a definitely existing devil. While an Eastern philosopher would probably have smiled at it and drawn the conclusion that he had been very good and that this was his other aspect, he would have said: "I am neither this nor that—this is all illusion." Now, the psychological conclusion is of course not exactly like the Eastern. It would be too cheap for us to say, "I have been very good and I am of course also very bad: I am the fellow who is indifferent to such situations." That would not go because good and evil are real powers, and if you forget for a moment that they are real, you are in the devil's kitchen: you simply lose the identity with yourself.

I don't know in how far the Eastern philosopher is allowed to lose his identity with the human being. I think it is allowed because they never really lose sight of the human being. Laotze might say that he could be superior to a human being, that that was right and this was left, that was light and this was dark—and that he was neither of these. When he in his great wisdom withdrew from his business—he was the librarian of one of the kings of China—and settled down on the Western slope of the mountain, he took a dancing girl with him. So much was he in his reality, he never got away from the fact of his ordinary, very humble humanity. We would think, "How disreputable!" But that piece of humanity was so natural that he did not bother; the human side was so much taken care of that he could disidentify himself from the human being. Only inasmuch as we live the human being, can we disidentify; inasmuch as we cannot accept good and evil, or have illusions about good and evil, we cannot detach. Therefore the true superiority is to be in the conflict and acknowledge the good and evil. That is far superior to the attitude in which one imagines oneself to be above it by merely saying so. There are such people. They say this is all illusion, neither this nor that, and lift themselves up until they feel "six thousand feet above good and evil" like the Superman; yet they suffer several hells. I am quite certain that old Laotze did not suffer; perhaps the girl was ugly with him at times and then he suffered a reasonable amount, but he took that as all in the day's work, you know. You can read such remarks in the Tao-Te-King. So according to my idea, Zarathustra would have been wise if he had looked at that devil's face and drawn another conclusion, instead of the funny conclusion that somebody had blackened his wonderful white doctrine. That is now the reason for his making a new decision.

# LECTURE II

13 May 1936

*Prof. Jung:*
Now we will go on with our text:

> God is a conjecture: but I do not wish your conjecturing to reach beyond your creating will.

We have often encountered the idea that God is a conjecture. It was a peculiar prejudice of that time, the second part of the 19th century, when people began to flirt with a sort of hypothesis which in antiquity was known as euhemerism. This term comes from the name of the Greek philosopher Euhemerus who had the idea that the gods were once human beings, that Zeus, for instance, had been a king or a powerful man like Heracles, and that afterwards people thought they were gods—legend made gods of them. So all the other gods who populated Olympus were supposed to have been remarkable historical figures that had become legendary, and Osiris also had been just a man. One finds practically the same idea in Carlyle's famous book, *Heroes and Hero Worship*; he sympathizes with such euhemeristic views.[1] It is an attempt at rationalizing the existence of the concept of gods. Now in the later part of the century, they began to think that God or the gods were not even euhemeristic persons, but that the conception really dated from nowhere, that it was a mere invention which always had been made, a sort of hypothesis entirely man-made.

You know, the whole 19th century was a time when people became aware of what man was doing. When some idea passed through a man's head, when he found himself talking or thinking, he became aware that *he* was thinking it, and then he assumed that *he* was the maker of his thinking. And that looking-upon-what-he-was-doing was called "psychology"; psychology was understood to be a science of human behavior, a science of consciousness exclusively. When something, an event,

[1] Thomas Carlyle (1795–1881), Scots essayist and historian. His best-known book, published in 1841, presents a theory of the hero with examples drawn from history.

took place in man, the assumption was that he was the doer of that event or that process—of course only inasmuch as his so-called psychology was concerned. If he developed a cancer or suffered from typhoid fever, it was not supposed that he had made up his mind to suffer from those diseases, because it was obvious that such things *happened* to him. But when it was a matter of ideas or mental conditions he was made more or less responsible for the fact unless he was just crazy. It was assumed that one did not make a psychosis; a psychosis happened to one, like typhoid fever, from certain causes. But in the beginning of the century, in the time of the first alienists—the alienist is an invention of that century—one still believed that people made even a psychosis, that they brought a psychosis upon themselves by a misdemeanor, by certain bad customs or habits, by bad management or immorality and so on. There is a famous German textbook of those days which is entirely built upon that hypothesis that people are the makers of their insanity,[2] which is about the same as assuming them to be the makers of their own typhoid fever. But we are not yet so far as to assume that our psychology, our mind, the mental processes with which we identify, happen to us; that still seems to be a most adventurous idea. Yet as soon as the mind is a bit crazy, we are inclined to be human enough to think that it happened. For instance, when you become acquainted with the extraordinary ideas of Nietzsche, you say, "Oh, that is insanity. He was forced to say such things. It is a 'symptom.' But to him it was not so; that was what he *wanted*, it was his will to say such things. It would of course have been ever so much better for him if he had been able to see that those things were happening to him; then he could have asked himself what they really meant and who was behind the screen making him say them. Then he would have been able to detach from Zarathustra. But he couldn't because he assumed that he was the maker of Zarathustra. His unconscious behaved very fairly to him: it made him see that he and Zarathustra were two. His famous words are, *Da wurde eins zu zwei und Zarathustra ging an mir vorbei.* He paid no attention, however, because he thought that whatever man is or whatever he has done, *he* has done it, that the ego emanates such

[2] Although Richard von Krafft-Ebing might not have agreed to this characterization, his *Text-book of Insanity based on Clinical Observations* (tr. C. G. Chaddock, Philadelphia, 1904; orig. Stuttgart, 1879) was much the most popular work in its field for many years. Elsewhere Jung told of happening upon this work when he was trying to decide upon his own medical specialization and was having a "violent reaction" to it because its author spoke of the "subjective character" of psychiatric textbooks, and of psychoses as diseases of personality. Jung knew on the moment where his destiny lay. See *MDR*, pp. 108–9, 111.

things based on its own proper will, that it is the creative will of the ego to bring them about. And naturally, when one makes such an assumption, one has to take all the responsibility for the whole procedure on oneself. Then *I* am the maker of God. I am the maker of Zarathustra. I am quite alone. I am the creator of my own world—nothing is happening to me because whatever is, is myself. Nietzsche is absolutely in the position of the creator of a world. A god could say, "I am the world. In every bit of the world I am—whatever happens is myself. I am doing it. I am every kind of foolishness, every crime, every joy, every beauty. I am everything and there is nothing outside."

You see, this identification with God is the trap into which the later part of the 19th century eventually fell, because they did not see how much did happen to the mind. And mind you, in spite of the fact that science had already evolved so far that they did not take it as a particular sign of immorality when a man became mentally ill: it was a misfortune. His father had been perhaps a drinker, or suffered from syphilis; and if there had been epileptics in the family, it was quite natural that a case of the same nature should occur, that children should be born with weak brains and might possibly become insane. That was the beginning of a newer and truer conception. One must go only a bit further to get rid of all that 19th-century prejudice, and then we would not consider ourselves exclusively responsible for what we think or do: we would know that things really happen to us. We are not free, not creative centers who probably will create supermen. We are very poor. Our free will is very limited. We are so dependent upon our surroundings, our education, our parents, because we are born with certain archetypes, or with certain disturbances.

And as we cannot make an insane person responsible for his insanity, so we cannot make Nietzsche responsible for the fact that he thought he could make or undo God, or that he could make the Superman or Zarathustra. He could not avoid thinking like that, first of all because of his time—he was under the same prejudice. He could not avoid thinking he produced Zarathustra, though he himself chose that name of the old prophet in order to denote the fact that Zarathustra had existed long before there was a Nietzsche. The archetype of the wise old man has existed since times immemorial; you find it everywhere and it is by no means Nietzsche's creation. Yet he thought he could create such things. So he participated in the attitude of his time that had not developed enough along the lines of objective consciousness.

We in the 20th century begin now to extend an objective scientific point of view into the sphere of the so-called normal functioning of the mind; and we begin to understand that our mental processes are occur-

rences or events to a much higher degree than has ever been thought before. And if you can join in such a conviction you have the possibility—which proves to be an exceedingly useful one—of detaching from such figures. You can assume that they have life of their own and that they make themselves; and that you come in simply in the way of a perceiving eye, or that you suffer from it exactly as you suffer from the effect of a bad inheritance. You see, when there is epilepsy in your family you might inherit epilepsy or at least a trace of it in your character, showing in emotionalism perhaps or in peculiar dreams, and naturally you are inclined to think you have surely made those dreams or emotions and that you are very bad. Then you discover it is all inheritance, so how can you avoid it? You found yourself in a body which has such-and-such disadvantages, as you found yourself with such-and-such a brain which has its bad or good dispositions. You see, if you don't identify with your vices, you have no chance to identify with your virtues; as little as we are our inherited virtues are we our inherited vices. But if we don't identify, we have a chance to discover what this poor ego is and we can learn how to deal with the inherited factors of our mind. Then we have a chance to gain freedom. As long as you assume that you are making the weather, what can you do? You will try in vain to make good weather and you never will succeed, and because you are all the time angry at yourself for making rain, you never will invent an umbrella. You will suffer from those hellish feelings of inferiority instead of inventing a good umbrella. So inasmuch as Nietzsche assumed that God was a conjecture, it is quite logical when he says, "But I do not wish your conjecturing to reach beyond your creating will." In other words, you must not make conjectures which you are unable to fulfil because, he continues,

> Could ye *create* a God?—Then, I pray you, be silent about all Gods! But ye could well create the Superman.

Of course you cannot create a God, so why conjecture a God? This is of course based upon the assumption that such things only exist because man creates them. But if you leave open the possibility that God exists without man's invention, this whole argument is naturally futile because man has nothing to do with it; God is or is not: he is beyond man's reach. Sure enough, the idea of God or God's image is very much influenced by the disposition of man in time and space, by his temperament and so on, but it is a universal fact that everywhere we encounter certain ideas which are equivalents of this basic experience of man: namely, that outside his own will, or beside his own will, there is still another will, whatever that is. For instance, if he tries to be nice,

he finds he is cross; if he wants to say something good, he says something bad; if he wants to tell the truth, he lies. He is constantly interfered with by something which is not his own will. In this experience, he is as if possessed by ghosts or evil influences—or by God, the ultimate receptacle, one could say, of all the magic crossing of man's individual purposes. Now, this basic experience is not an invention of man, but simply a fact, a fact that is every day under your nose; and if you want to see how it came about that people called it finally "God," study the life of the primitives.

Or study only the cases right under your eyes. For instance, suppose you have something to do with a very temperamental person who easily becomes emotional and angry, and flies into one of his fits when you say something awkward. Then you say to him, "But now look here, you are beside yourself; be yourself, be reasonable. I cannot understand what devil has gotten into you that makes you talk such foolish stuff." You treat that person as if he had been alienated from himself, as if a strange being had taken possession of him. If you are living under primitive circumstances and using the terminology that is provided by your surroundings, you say, "Oh well, at times a bad spirit goes into that man," and then you must try to eliminate it or wait until it has vanished and the man comes back to normality. A primitive explains an ordinary fit of emotion as a magic fact; if you study the history of religions and carefully analyse what is at the back of all these ideas, you see it is a psychological non-ego that has an influence on man. So if you are quite careful and really scientific you see that God is that which we have always observed; namely, that will which interferes with our own will, a tendency which crosses our own tendency, a thing clearly psychical as our consciousness is psychical. Of the very same nature perhaps, showing traces of intelligence and reason or cunning—all sorts of human qualities—being obviously something like a psychical thing, like man; but not exactly like man because it is so cunning and devilish, or benign and benevolent, as man is not.

So certain peculiar non-human qualities or habits have always been attributed to that other will and it was imagined as not quite human in appearance—a helpful animal for instance, a doctor-animal, or a man endowed with extraordinary witchcraft, a sort of superman, either half animal below or half animal above. Those were the very first symbols for the deity. And in history, even in the most advanced forms of the Christian religion, you find such ideas; Christ is symbolized as the lamb, and the Paraclete, the Comforter, the dove; God himself came down in the form of the dove in the baptismal mystery of Christ. And the Evangelists are still symbolized as half animals or complete animals.

Angels are bird men, or only heads with two wings underneath and the body somehow gone. These are all monstrous ideas of divine beings, exceedingly primitive but quite apt as expressions of the peculiar non-human nature of those psychological events which cross our own ego-will.

Now, if Nietzsche had thought like that he would have asked about this figure which he must call "Zarathustra." He could have given him any other name but he chose "Zarathustra." Of course he had a rational explanation for it, but if he had lived in our time, he most certainly would have asked himself what it meant. He would have said, "Here appears a figure; have I made it? Did I premeditate it? Did I set out with the decision to create a figure called 'Zarathustra'?" Then he would have come to the conclusion that he never had dreamt of doing such a thing—it just happened. And he could not have avoided the discovery that here something had happened: *I* have not created it, it has created itself definitely; it is a magic experience, therefore I give it a name. I give it a form even. Perhaps that figure talks, perhaps it has life of its own, for I have not invented it: it made itself. And then he would have landed with the conviction: if Zarathustra can come to life again, why not God? Is Zarathustra in any way different from a conception of God? Not at all. God has been understood to be a conception of the wise old man, and if any demon or hero can come into life again, why not God? So he would have discovered this tremendous error of his age, the idea that God was invented by man.

God never was invented, it was always an occurrence, a psychological experience—and mind you, it is still the same experience today. But in the 19th century the conditions were particularly unfavorable because they labored under that fact of having assumptions about God.

You see, things cannot be left unregulated. Particularly must they be defined when it comes to making a state or an institution like the church; and since God is an object of worship, something definite must be said about him. So the sayings of Jesus were used, for example that God was good, really the best thing in the world, and that he was a loving father. Now, all these sayings are perfectly true, but there is also the standpoint of the Old Testament, the fear of God. You cannot have the New Testament without the Old. The New Testament was the Jewish reformation of the Old Testament: it was Jewish Protestantism. The Jews were absolutely under the standpoint of the fear of God and law-abiding behavior, and therefore the reformer had to insist that God was not *only* to be feared. It was obvious from many passages and psalms that God was not only a law-giver and a policeman to punish the trespasser on the spot, but was also a loving father and really meant

to be benevolent. He was exceedingly wise and kind and would give them everything they wanted. This Jewish Protestantism was then detached, and it was even a necessity to detach it, for the Gentiles to whom this Evangel was preached had no idea of a wrathful God. Their idea of a God was a beautiful and terrible force of nature with a personal psychology, and no moral purposes connected with it whatever.

You see, Zeus was a completely amoral proposition. He was a free lance even in his days, and there was nothing very respectable about Olympus or other heathen pantheons. There was no law to be observed, and there was no idea of good and bad: naturally the gods were very bad people too. If anyone behaved badly he was supposed to be possessed by Mars or something like that, or perhaps he had an affair with Venus and was caught by the husband. And all this *chronique scandaleuse* of Olympus proved that this was the condition of the world, the nature in which man lived. The Jewish standpoint was morality, obedience, the observance of the law; and the wrathful God was revengeful. Of course the Greek gods were also sometimes revengeful, but it was just bad moods, and there was no idea of a morally perfect God. Zeus was director of Olympus, but he was responsible to the great board of directors of the world, the *moĩra*, an invisible influence, the *Société Anonyme* of Olympus,[3] so even Zeus could not do what he wanted. He was merely the appointed director and the *moĩra* was above him.[4] So the gods were a restricted lot in a way, sort of superior hypertrophic human beings, representing aptly the human dispositions into which man is born.

The Jewish God was an entirely different thing. There was no judge above him in Israel. He was supreme. One sees that superiority in the Book of Job where he is betting with the devil over a man's soul; just for the sake of the experience he destroyed the herds and women and children and slaves of the good man Job. He afflicted him with every pest under the sun in order to give a fair trial to the devil; and then God won out and gave everything back to Job. It was a very ruthless joke such as a feudal lord might play on his subject. But that is a very serious thing: it means that he is fate itself, a completely arbitrary fate that makes laws. Provided one obeys, one has a certain chance, but otherwise no chance whatever: there is only utter destruction. This is a very true picture of the world but in a horrible aspect, which of course has much to do with the history of that particular people who developed such an idea of God. The history of the Jewish tribes is full of

[3] *Société Anonyme*: a corporation—indeed, a "faceless corporation."

[4] *Moĩra*: destiny, though in Homeric times Moĩrai were goddesses who could be blamed for misfortune.

blood and destruction. New excavations have shown that even in those times when they seemed to flourish, Egyptian kings were ruling over that country, and you can be sure the Jewish colonies did not feel particularly good under a strange ruler; so they saw God as just that, a tyrant who issued laws, and if they did not obey they were in hell.

Now, under the influence of the times, that Jewish emigration into Egypt, with the possibility of joining in the life of a civilization where there were human laws—there was a large colony in Alexandria for instance—brought about a great change which can be seen in the wisdom of "Proverbs" and "Ecclesiastes" quite particularly. And then in the Jewish Reformation called Christianity. There the benevolent, benign side of God was insisted upon and the old idea of the law was abolished to a great extent. When that religion was taught to the Gentiles they necessarily had to detach the New Testament from the Old. This was done with very great care because the message had to be grafted upon an entirely different proposition or premise: namely, the premise of the dear old *Société Anonyme* of Olympus; all those beautiful and amusing and ridiculous figures had to be answered by a different kind of system. It was then that the syncretistic, Hellenistic Christianity came into existence. You know, what we call the Catholic church in our days is chiefly a codification or a solidification of Hellenistic syncretism, a syncretism of a very high order, where one finds all sorts of primitive, pagan remnants. *Syncretism* means growing together. It is like conglomeration. Conglomerate material consists of many different things which have come together and solidified, and syncretism is very much the same, a mixture of many things made into one. Hellenistic syncretism would be the age beginning about 200/300 years B.C. and lasting until the third or fourth century A.D. All the religions and philosophies of the Near East and the West grew together then and formed an entirely new mental atmosphere.

The different aspects of God then became specified, codified, dogmatized, because it was absolutely imperative that God should be a fitting being for the center of a Christian cult; he had to be the good father, and then there must also be a lot of talk about the devil. That Christian concept of the devil is not in the Jewish religion; of course there were evil powers but God himself was a yea and a nay. He was also the God of wrath; since their main religious emotion was the fear of God, they didn't need so much the concept of a devil. With Christianity came the split into pairs of opposites, so they had to invent a devil because that aspect, the evil experience of God, did exist and had to be formulated. But by that codification or dogmatization a prejudice was formed: God had to be something definite and he became appar-

ently something quite one-sided, to whom bad jokes, for instance, could not be attributed; yet fate is full of very cruel jokes. They could not possibly assume that God was making a nuisance of the world, or dancing a world, or drunk with the world. All those conceptions had to be excluded, and so God got poorer and poorer and became one definite thing.

Naturally, the reaction had to come once people said such an image was man-made. Mind you, the image is not the thing; the experience of God is always there. It is the most frequent experience of man, but through that whole development in the past centuries it has become the rarest experience. There are people who go through the world and say they never experience God; they don't know what it is. But it is the simplest thing. When you go out of the room and tumble over the threshold, you say damn it, because there has been a bad spirit in the room who put up a leg for you to fall over: that is the original experience of something that happens to you which you did not want. Fate is crossing you every day. We ourselves are always doing just the things we don't want to do. And who is doing it? Well, that is the other being, and if you follow it up—if you carefully examine what that being means that is crossing your line—you will see something. But we never can see far: we explain everything by itself. In this case we fell over the threshold and in that case over a chair, and a threshold is never a chair, and that we fell over both doesn't matter. Or we tell a lie and say it is just this particular lie, and the next day it is another one. That is the way we cut up things. We cut up the experience of God all the time, so naturally we never experience God; we only experience certain little facts which mean nothing. They mean nothing because we put no meaning into them. It is as if you were reading a long string of letters only, and naturally it sounds crazy, but put them together and you read "In the Happy Isles," for instance, and that means something.

But that is the way we read our psychology, or the psychology of the deity: the thing that like lightning comes in between, that crosses our intentions. Read it consistently and you will see marvelous things. That is what we do in analytical psychology—we read not just the letters, but we try to put them together. For example, a few nights ago you dreamt so and so, the next night you dreamt of a railway, the night after of a battalion of infantry, and last night you dreamt that you had given birth to a child. Each night you have had dreams and you say they have nothing to do with each other. Now I advise you to write all those letters together in their natural sequence and then study this sequence; you will see something remarkable: that it is a continuous text. You will discover something about the psychology of that non-ego, discover why

people have called it a "God" or a "demon"—whatever you prefer. Because this *is* a continuation, it makes sense; it is not merely a heap of elements which have nothing to do with each other.

Well now, God is a conjecture inasmuch as his image has become a dogmatized codified form, and as I said, this fact is the reason why such an idea had to be finally upset. Life itself could not tolerate any longer such a blasphemous restriction of the powers or the possibilities of the psychical phenomenon that is ultimately called "God." This psychical development was itself instinctively working up to a moment when the dogmatized image had to be destroyed. And Nietzsche comes out of a time whose feature was the overthrow of that image. But of course, as always happens, one goes too far and then suffers the consequences—in that case, the assumption that God didn't exist when man said he didn't exist. Just as there are people now who assume there is no unconscious because they say there is none. This is of course childish, but as there are still many infantile people, such infantile judgments are often repeated and even believed. If you have a certain amount of ordinary intelligence, you know that this is all bunk: you cannot do away with a thing by saying it is not; the phenomenon still exists no matter what you say about it. Now, when the assumption is made that God does not exist because he is said to be merely an invention, which is like assuming that there is no unconscious because you say there is none, then a very peculiar thing occurs: namely, something crosses your will. And what can you say? You cannot pretend that you yourself have crossed your will; you have not. It is crossed by something else. Then how can you explain that fact—I mean, if you think philosophically? Of course if you think practically—which means not thinking at all—you have not to explain it. Then you can let it go and say it is merely accidental; you don't make it an object of philosophy or of science. Then of course you haven't the task of explaining anything, but simply refuse to think. That is perfectly feasible of course; millions of people live without thinking. You can live without thinking if you happen to be that kind of person—that is the question. But if you happen to be a person who cannot live without thinking, what can you think about it? For if you say there is nothing that interferes, there is no unconscious—in other words there is no God, no non-ego psyche—then how can you explain things?

*Mr. Allemann:* You either become responsible for everything, or you have to invent something.

*Prof. Jung:* Well, people are very clever. To be responsible for everything is awkward. That is pretty big, and there are very humble natures who don't like to be responsible, so what do they assume?

*Mrs. Naeff:* They make others responsible.

*Prof. Jung:* Naturally, they simply transfer that responsibility to others; then all the others are responsible and they praise themselves for being humble and always the victims. That is the so-called "feeling of inferiority" explanation, and the other is the "megalomania" explanation. Or the result may be, if a man has really a consistent mind in that respect and is firmly convinced that there is no such thing as an interfering will, that he will ultimately land with a paranoia; he will be quite certain of the fact that he has done such things but that persecutors arrange such traps for him and are secretly working against him. He will say it is the Freemasons or the Jesuits or the Nazis or Communist spies. You see, those are the euhemeristic explanations which ultimately lead into a sort of paranoia.

Now, when Nietzsche explains that God is a conjecture and that one should not make a conjecture which one cannot create, it means that it is an unrealizable hypothesis. He is then saying that God does not exist; since man has never made a God, and only assumes that there is a God, therefore God is not. There is nothing that is against our wishing or willing, there is no interference; if there is interference, it would be due to something wrong in other people and something ought to be done about it. Nietzsche was not a man who would project his psychology upon others; of course there is some evidence in *Zarathustra* of his exteriorizing some of his own psychology, but it is not so important. It is very important to him to be responsible; if things are imperfect they should be made perfect. Therefore, make a Superman; make the man that you really should be, the man who makes true that theory that God is not: namely, that man whose will is never crossed, to whom everything is possible. You see, this is by no means a very original idea: you hear this kind of talk in a Protestant sermon; it is a most Protestant notion that you should be the one whom you wish to be—or rather, do *not* wish because it is immoral to wish for anything. You might wish for something agreeable and anything agreeable is immoral; you must always wish for something disagreeable. So since the Superman is not agreeable, it is a moral task; you ought to, you should, and damn you if you don't pray for it every Sunday. You see, this idea of the Superman is a derivative of that very Protestant idea.

Protestantism talks a lot, of course, about the grace of God, that you can do nothing without it, yet you are whipped into the belief that you must obey the law God has made. Therefore, every true Protestant has a Jewish anima who preaches the Old Testament, so he is not even a Christian, but a good old Jew. As of course the real Jews have a Christian anima, for you cannot do without the two points of view; you can-

not fear God only, but also must love him. So there is no Jew without that Christian complex as there is no good Protestant without a Jewish complex; they are exceedingly like each other, only one is the inside of the glove and the other the outside. The Protestant belief in the grace of God is balanced on the other side by a careful observation of the law. Therefore the real god of Protestant communities is respectability, as you see in America and elsewhere. That means observance of the laws, a lower point of view which has nothing to do with Christian love. It is Christian fear. You see, this attempt of the Protestant to force himself into an ideal form is really disbelief in the grace of God, for if he really believes in that, he will gladly assume that in his time God will do the right thing for him; and if he is not perfect today, well, it is a bit in the interests of God that he does something in that line, that he gives him some of his grace, in order that the sinner of today becomes something better in the future. But the real Protestant practically does not believe that. He believes that he has to make himself into a good being, and that he will do it—that it is his responsibility only.

We have a wonderful poem in this country which characterizes the spirit of the Protestant in a very beautiful way. It shows his two-fold morality. It is a popular version of a certain church hymn; one verse is in high German and in between is a commentary in the Swiss patois which contradicts the meaning of the verse. Unfortunately it is in dialect, but I will try to translate it: "Whoever trusts in God and has nothing himself, whoever puts his hope in God and is doing nothing, such a one God must sustain in a miraculous way. Otherwise things won't work at all." That is exactly the Protestant point of view; everything is made dependent upon one's own morality, one's own responsibility; there is no absolution and at the same time one believes in the grace of God.

*Miss N. Taylor:* Do you know that Scotch story about the faith which moves mountains? There was an old lady who prayed for a great mound before her house to be removed, and when she went down next morning and found the mound still there, she said, "I thought as much!"

*Prof. Jung:* That is very good. So those two things really exclude each other. This tremendous amount of moral responsibility that is heaped upon the Protestant forces him to an exaggerated and extravagant belief or hope in his own ability; he hopes and wishes to be able to create that marvelous being which he is expected to be. The text simply continues this idea.

> Not perhaps ye yourselves, my brethren! But into fathers and forefathers of the Superman could ye transform yourselves: and let that be your best creating!

Prepare yourself, you may not attain to the kingdom of heaven, but your sons or grandsons eventually will reach heaven. You see, that is in the best Protestant form: what I did not accomplish, I shall burden my son with; he will do it. For always underneath is that idea: Christ will take care of the business. If there is a conflict in me, I will hand it over to Christ and he will run away with it into the desert and take it away from me. We have large religious movements in our days where that happens. This is born out of the misery and real need of the Protestant conscience which must find a way out, so those people who take it seriously must invent the idea of the scapegoat that is sent out into the desert to deal with their own sins, and they take Christ as the scapegoat. They burden him since he is the crucified, deified scapegoat. These people simply cannot stand the moral stress any longer; they repress their own responsibility and call it Christ's and there they leave it. But then they are no longer human; they have lost their sin, the black stuff, which is spiritually fertile earth.

The idea of a sacrificial scapegoat is all right: the divine representative who takes over the role of the sacrificed; that is an idea which works psychologically as long as one is a member of an institution, or in a community in full participation with all the others. Then it doesn't matter who is carrying the burden, preferably the priest, or an animal sacrifice, or a criminal who represents the God or the king. It doesn't matter who is chosen in that community to carry the sin, because he is the whole community and the whole community is himself. This is a collective emotion which is exceedingly strange to us; we can hardly imagine it now—it is utterly primitive. Of course when you work yourself up into a dervish-like state, you are in a vibrating emotion, in an ecstatic condition, and everybody else is the same; so it doesn't matter *who* is struck, you or anybody else. Then you can tear your skin, cut your throat, or the priest may come and cut your throat and sacrifice you. It is all one: you yourself do not exist. It needs such an emotion and such a oneness to make the idea of the scapegoat work at all; nowadays it would not work because our consciousness is really too individual. Though we see very peculiar things; think of the 6th of May enthusiasm in Germany![5] I cannot appreciate how far that goes, but I assume, when consciousness is not particularly strong and there is much collective fear, that under certain conditions the people are again united in a sort of *ekstasis*. All that shouting and the rhythm, the music and brass bands and the marching together, produce a collective

[5] The 6th of May enthusiasm: whatever that was, it did not get reported in the *London Times*. Perhaps a Nazi demonstration, or some response to Mussolini's campaign against Addis Ababa. Italy would announce the annexation of Ethiopia on 9 May 1936.

ecstasy which expresses itself in that extraordinary faith in the leader. The leader is then the scapegoat: they make him responsible. He represents every one, so there is a *participation,* which is of course something like a primitive collective religious phenomenon. The whole thing is probably a religious phenomenon; the politics are only talk.

*Mrs. Volkhardt:* There was a woman in Germany who wanted very much to meet the Führer and one day she had that chance. She said: "*Heil, mein Führer,*" and then he talked to her and was so very nice that she suddenly fainted away. And this same thing has happened to others.

*Prof. Jung:* Well, it is a peculiar reaction—we must leave it at that. Well now, the idea of the Superman who was to be created by man was very much helped by the ideas of Darwin, which were modern in those days. Of course Darwin doesn't suggest that a Superman could be produced at will; he simply shows the possibility of the transformation of a species, say from ape to man. But then at once the question is raised, if the ape has developed to man, what can man develop into? Man may go on and produce a being superior to the actual man. And then the Protestant ideal leaps in and says: That is what you *ought* to do. You see, if there was a Protestant ape, he might once on a Sunday morning say, "Now I really ought to produce man"—which is exactly what Nietzsche is proposing to do here, of course not in one generation: he gives it at least three generations. If we had put the argument under his nose in this way, he would naturally have seen all that; but this argument, as we explain it, never would have affected Nietzsche because his real motive was religious. That Superman idea is entirely symbolic. Yet if one could have suggested to him that it was a symbolic idea, that he naturally couldn't assume that in a few generations he would produce a man superior to ourselves, he would have denied it, because it was equally dark or impossible for him to accept the existence of a symbolic Superman. For a symbolic Superman is a psychological Superman, simply a superior consciousness. You see, that would not have suited him in the least.

So when we say that by his concept of the Superman Nietzsche meant the self, it is a mere assumption and not even a valid one; he did not mean the self as we understand that concept. He meant what he said, a superior man, even physically different, a beautiful man, a sound man such as one ought to be, and that idea has of course nothing to do with the self. We know quite well that no man can ever become the self; the self is an entirely different order of things. So if we try to render Nietzsche's idea, we should not use that term. Nevertheless, when he speaks of the Superman, it rings like something which

does not merely mean the man of tomorrow whose tail is a bit shorter or whose ears are no longer pointed, a man who looks like a Greek god or something of the sort. He also means a man who is greater than man, a super-man. It sounds like something because it is a symbol, and it is a symbol because it is not explained; if you should try to explain it, you would meet all the contradictions which were in Nietzsche's time and which were also in him. You see, the Superman is really a god who has been killed, declared to be dead, and then naturally he appears again in an overwhelming desire for salvation; that means the birth of the Superman. There is the god again. So the word *Superman* sounded like "God" to the good Christians; it was a word pregnant with emotions, desires, hopes, highest meaning. And when we analyse it in a dry and critical way, we surely do not do justice to that conception. But we belong to a time after Nietzsche. We know of symbols and we have an idea of psychology, and to us it cannot mean the same.

# LECTURE III

20 May 1936

*Prof. Jung:*

I hope you realize that "The Happy Isles," is a very intricate chapter, difficult and profound. It contains problems of the greatest importance, and I must confess I feel a bit hesitant in commenting upon it because it leads us into depths which are difficult to deal with. You remember we got as far as that paragraph where he speaks of the possibility of our being at least the great grandfathers of the Superman. He continues,

> God is a conjecture: but I should like your conjecturing restricted to the conceivable.
>
> Could ye *conceive* a God?—But let this mean Will to Truth unto you, that everything be transformed into the humanly conceivable, the humanly visible, the humanly sensible! Your own discernment shall ye follow out to the end!

We are already acquainted with the fact that Nietzsche takes God as a human conjecture that is not even very commendable, and he also declares God to be dead. Here we see a deeper reason for this particular attitude. It is less a concession to the spirit of his age than a concession, one could say, to his own honesty; he doesn't care to make a conjecture which goes beyond the reach of man. This attitude was prepared by Kant; as you know, Kant has shown in an irrefutable way that one cannot make metaphysical assumptions.[1] The spirit of the age influenced Nietzsche to a great extent nevertheless in his assumption that God was a human conjecture; one could hold just as well that he was an experience. Kant left it open: he clearly saw that his intellectual

[1] Kant showed rather that we cannot have knowledge of the noumenal world, that is, of things before they have been subjected to the categories of human understanding. Although he believed it was necessary to assume freedom of the will, immortality of the soul, and the existence of God, he maintained that any "proof" of such metaphysical assertions lands one in an antilogism, wherein an equally good counterproof can be advanced.

or philosophical criticism was just philosophical criticism and he did not touch upon the field of experience, particularly the experience of things which cannot be submitted to theological criticism. You see, he lived at a time when to assume or even to explain the world through the existence of God was taken for granted. It was *the* truth. It was considered quite reasonable then to think in such a way.

As late as the 18th century practically every scientific book began with the creation of the world by God, the six days' work. It was absolutely certain, with no discussion, that God had created the world and still maintained the functioning of the world. But in the time of Nietzsche that former immediate certainty was lost sight of, so Nietzsche's saying that God is a conjecture is not only a concession to the spirit of his time, but is also the conscientiousness of the critical philosopher which does not allow him to assume more than he can prove, or more than is within the human scope. To assume, like the dogmatic Christian formulation, that God is the infinite or eternal one, or that he has any such quality, is an absolutely man-made assumption, and an honest man will never make any statement which reaches beyond the limits of the human mind. It is as if you promised to pay somebody one million francs after two hundred years; naturally in two hundred years you will no longer exist, and moreover you never will have such a sum at your disposal, so you have overreached yourself. An honest and responsible thinker therefore will restrain himself and refrain from making such assumptions. The fallacy is of course the assumption that God is only a conjecture, for he might be an experience, but the recognition of that possibility had completely disappeared, certainly from the field of Nietzsche's vision. You see, the assumption that the conception of God is really man-made is, as an assumption, perfectly all right—nobody can contradict it, just as a blind belief in the dogma cannot be discussed philosophically. So he asks, "Could ye conceive a God?" No, you cannot; you cannot conceive of something that is outside of human reach. By saying a thing is infinite you have not created infinity, but have created a mere word. Therefore Nietzsche says that it is the will to truth in man which forbids him to invent something which is not humanly conceivable, and that this attitude should be the regulation of one's thought, in order that one may never assume more than one can produce. Then he says.

> And what ye have called the world shall but be created by you:
> . . .

Also concerning the nature of the world you must not make any assumptions that overreach human limits; you must have the courage to

create a world which is admittedly man-made and anthropomorphous. In other words you must admit the anthropomorphous quality of *all* conceptions. Now, this is an attitude which we meet every day, because we are still inclined to assume that our scientific truth is something more than man-made, that it has a certain objectivity, and is not relative only. But as a matter of fact, whatever we touch or experience is within the scope of our psychology. If I should say such a thing to a professor of philosophy he would kill me on the spot, because that means doing away with his assumption that his thinking is beyond psychology. But the universal image of the world *is* a psychological fact or feature, though it is influenced, I admit, by something beyond our psychology. What that is we don't know. There the physicist has the last word: he will inform us that it consists of atoms and peculiar things within the atoms, but that hypothesis is constantly changing, and there we have clearly come to a certain end. If he goes a bit further he begins to speculate, then he falls into the mind, and presumably he falls right into the collective unconscious, where he discovers the psychologist already at work. The speculative modern physicist will surely come into very close contact with the psychologist, and as a matter of fact he already has.[2]

So Nietzsche, in his great passion for truth, is really carrying on the best Kantian tradition, but of course he is also a child of his time when the prevalent misconception was that God was a conjecture or a concept and not an experience.

> And how would ye endure life without that hope, ye discerning ones? Neither in the inconceivable could ye have been born, nor in the irrational.
>
> But that I may reveal my heart entirely unto you, my friends: if there were God, how could I endure it to be no God! Therefore there are no Gods.

Well, the main idea here is that if there *were* a thing like God, it would be catastrophic for man, because he would be deprived of all his highest aspirations and hopes by being hopelessly anticipated; the perfect being would be there already. There would already be the most complete action or performance, and what is the use of seeking or trying to produce something great if it is already in existence? Why bother about it? Moreover, you might have a chance perhaps of communicating with

[2] Both Jung and the Swiss physicist and Nobel laureate Wolfgang Pauli contributed essays to *The Interpretation of Nature and the Psyche,* tr. R.F.C. Hull and P. Silz (New York, 1955). They greatly helped each other understand the relationships between psychology and physics. See CW 8 for Jung on synchronicity.

that supreme being and receiving from him something to which you could not add; so you could only wish that he were not there in order to become supreme yourself. If somebody is already in the place you were hoping to occupy, either you must do away with him, or you desist and resign, having lost all hope of producing anything worth while. And so he says: "*if* there were Gods, how could I endure it to be no God! *Therefore* there are no Gods." Therefore there *shall* be no Gods, for if he were anticipated he would lose all his hopes. Now, he himself feels that this is not a valid conclusion—that because he could not stand having somebody on top of him, there were therefore no gods. It is indeed *hybris*, it goes too far. But looked at from the standpoint of Nietzsche, as well as from the standpoint of history, where God suffers from the human definition that he is the *summum bonum* for instance, such a definition makes of God a human conjecture which is really quite blasphemous. If you assume that God is the *summum bonum*, then what about the *infimum malum*?[3] You cannot say a thing is supremely good only, but must also establish the lowest evil, for what is light without shadow? What is high without low? You deprive the deity of its omnipotence and its universality by depriving it of the dark quality of the world. To ascribe infinite evil to man and all the good to God would make man much too important: he would be as big as God, because light and absence of light are equal, they belong together in order to make the whole. So his conception of God leads him necessarily into such conclusions, but as far as the premise goes his conclusion is right: God as he has been conceived by the preceding centuries is a conjecture, quite clearly. And nobody assumes that God is an immediate experience.

In the Christian church they talk so much of the necessity of believing in God that one really becomes doubtful whether God can *be* an experience. You see, if we have the experience, we don't need to believe. So the Greek word *pistis*, which means confidence, loyalty, is not at all what we understand by believing; it means the loyalty to the fact of the experience. The classical example is Paul who, perhaps at the worst moment in his life, on his way to persecute the Christians in Damascus, was thrown down by that experience of God. Then he knew it, and that he had *pistis* means that he stuck to that experience and didn't go away from that fact. All the belief in the world doesn't make it; in believing it might be possible one experiences nothing. Of course one might call it *grace* if one is able to believe that such an experience

[3] Jung, firmly convinced of the dialectic of opposites, argues that the highest good must be offset by the lowest evil.

is possible; if for a whole lifetime one is deprived of the experience of God, one deserves that grace at least. But without an experience of God one has really no right to make the effort to believe—it leads nowhere; one had better just say that one is deprived of it. Now naturally, when one draws a conclusion upon such an insufficient premise, one has a somewhat unsafe feeling, and Nietzsche shows that *sentiment d'incertitude* in the next sentence:

> Yea, I have drawn the conclusion; . . .

and then comes the very interesting statement:

> now, however, doth it draw me.

Now can you explain that? What has happened here?

*Prof. Fierz:* He is in his own trap.

*Prof. Jung:* Obviously. He can draw the conclusion that gods cannot exist, but now that conclusion is stronger than he. He is trapped. How is that?

*Dr. Escher:* It has become autonomous energy.

*Prof. Jung:* Well, you could say that this conclusion that there were no gods suddenly had assumed an autonomous quality, as if it had been invested with autonomous energy. It is like an obsession; this idea is now stronger than himself, beyond him. He is the victim of it. That always happens when you make a wrong assumption concerning something true and vital: it then assumes an autonomous character. You can see that very beautifully in the case of a compulsion neurosis; those people assume that there is no moral law, that they can behave like real devils in an absolutely irresponsible, ruthless way, and that it doesn't matter. Or sometimes people who might appear to be fairly normal, think they can do something definitely immoral, and inasmuch as it is not known by the public it is of no consequence. In fact, it is a widespread idea that only inasmuch as it bothers other people does it matter, that you can even commit murder if nobody knows. But as a matter of fact it does matter.

I remember the case of a woman who committed a murder about twenty years ago and she was completely destroyed. It was very cleverly done; she was a very intelligent woman, a doctor, who could cover up her tracks marvelously, and she could not understand why she was destroyed since nobody knew. She quite forgot that *she* knew, and that she was a whole nation or perhaps more. You see, there was no nation on earth that would give her hospitality; her unconscious made a contract with the whole world to give her no shelter. She forgot that her ego is not her totality; it is not the self. It would not matter that her ego knew,

but there was somebody else in her, the thing that is much greater than herself that said: you have committed murder; there is no place for you in the whole world because the whole world knows it. For we are the whole world in ourselves; not in the ego, mind you—our ego is in ourselves as if it were in a great continent or the whole universe. Her universe accused her of murder and she was executed; she was in an eternal prison wherever she was, so that every human being was removed from her. She could only deal with animals in the end. She came to me when her dog got lame, then she had to confess it to the world, so she confessed it to me. I did not even ask her name; it was an anonymous business.

Now, that is what happened to Nietzsche; he was dealing with a situation that he didn't understand. He started with the assumption that God was a conjecture which one can handle; he drew that conclusion, and then it handled him. He said there could be no such thing as God, and then the self, the unconscious, said, "Now you are in my hands; because you deny my existence, you are my victim." This is a most decisive moment in the whole drama of *Zarathustra.* He will be drawn by that unknown factor, and you will see in the further chapters—if we ever get to them—testimony which shows very clearly how the thing which was denied was working in him. This place explains Nietzsche's life after writing *Zarathustra,* his tragic fate.

## LECTURE IV

27 May 1936

* * *

> Verily, I have done this and that for the afflicted: but something better did I always seem to do when I had learned to enjoy myself better.

Learn it!

> Since humanity came into being, man hath enjoyed himself too little: that alone, my brethren, is our original sin!

Exactly, if one only knew how! That is the great problem. How can you enjoy yourself? Do you know? Once a certain alienist sent a questionnaire round among the Swiss alienists asking for a definition of happiness; he was not exactly a happy man and he wanted to know from all those people who were supposed to understand something about psychology what the secret of happiness was, how to make it, so that he could make a sackful of happiness for himself. Now what would you have answered? How can you learn to enjoy yourself?

*Miss Hannah:* By not trying to be anything but what you just are.

*Prof. Jung:* That is the very first step but that does not mean that you can really enjoy yourself. I would say: Be enjoyable and then you will enjoy yourself. You cannot enjoy yourself if you are not enjoyable. People think they should enjoy something but the thing itself does not produce pleasure or pain; it is indifferent, it only matters how you take it. For instance, if there is a very excellent wine and you don't like wine, how does it help you? You must be able to enjoy it. The question is, how can you make yourself enjoy?

*Mrs. Sigg:* In Nietzsche's case it would be very much more possible if he could develop his inferior functions, feeling and sensation.

*Prof. Jung:* Exactly, in his case it is very clear; without feeling and

sensation how can he enjoy his life, his world, or anybody else? You need a pretty decent kind of feeling to be able to enjoy a thing. You see, it must come to you, enjoyment is something that comes really by the grace of God, and if you are not naive, if you are not simple like a primitive in your inferior function, you cannot enjoy, that is perfectly obvious; you must still have that immediate freshness of a child or an animal. So the more you accept your undifferentiated functions, the more you are likely to be able to enjoy something; to enjoy with the freshness of the child is the best joy, and it is something exceedingly simple. If you are sophisticated you cannot really enjoy, it is not naive, but is at the expense of somebody else; you enjoy it, for instance, when somebody falls into a trap you have laid, but somebody pays for your pleasure; that is what I would call a sophisticated pleasure. *Die schönste Freude ist die Schadenfreude* is a German statement—enjoying that somebody else has fallen into a hole which you have prepared. But a real enjoyment is not at the expense of anybody; it lives by itself, and this is only to be had by simplicity and modesty, if you are satisfied with what you have to provide. And you get it naturally from the inferior functions because they contain life, while the upper functions are so extracted and distilled already that they can only imitate a sort of enjoyment inasmuch as it is at the expense of somebody else—somebody else has to step in and pay for it.

> And when we learn better to enjoy ourselves, then do we unlearn best to give pain unto others, and to contrive pain.

It is perfectly true that we really do enjoy ourselves too little and therefore take a particular pleasure in torturing other people. For instance, children who are cruel to animals or to their fellows are always children who are tortured at home by the parents; and the parents torture them because they themselves are tortured, either by themselves or the grandparents. If the grandparents are dead the parents continue their bad education and torture themselves: they think it is their duty, to do something disagreeable to themselves is their idea of morality. And inasmuch as they have such barbarous beliefs they pass on to their children that unnatural cruelty, and then the child tortures animals or nurses or fellow beings. People always hand on what they get, so what children do is a sort of indicator of what parents do to the children. Of course it is all done unconsciously. That is typical Protestantism, that is inherited sin; they hand on these things to the following generation and then they of course hand them on too. Nietzsche knew a great deal of that, that is perfectly certain. If people would only enjoy themselves they would not hand on so much cruelty; then they would not

enjoy disagreeable things and would avoid doing them. Then they could say that they were very immoral but they would be responsibly immoral; they would have a sort of moral inferiority but they would have a legitimate punishment, and they would not hand on the punishment for what they had omitted to do. But inasmuch as they have a sense of duty and call it morality, they think they must hand that on, and the following generations are punished in the same way.

> Therefore do I wash the hand that hath helped the sufferer; therefore do I wipe also my soul.

This is perfectly true under the assumption that the suffering is really a self-inflicted misery coming from the same premises under which Nietzsche himself suffered, that peculiar Protestant psychology.

> For in seeing the sufferer suffering—thereof was I ashamed on account of his shame; and in helping him, sorely did I wound his pride.

You see, that is only when Nietzsche assumes that the other sufferer is in exactly the same sophisticated condition as himself, but that is not true. There he is complicated by sophistication, is trying to play the role of the hero. If a man is trying to identify with a heroic figure while he is really in misery, naturally he is very sensitive and it is quite delicate to deal with him at all, for his misery contradicts him. It shows that he is inferior, yet by his attitude he wants to make us believe that he is a great hero, that his suffering is completely overcome. Then we must help him to hide his own misery, but it is a lie and then your hands get dirty and you must wash them, and it is quite right that you are ashamed in such a case. But if you are dealing with real suffering, it is a different matter; to feel that you must wash your hands after touching real suffering is only possible when you yourself are in a state of misery which you do not want to acknowledge.

> Great obligations do not make grateful, but revengeful; and when a small kindness is not forgotten, it becometh a gnawing worm.

# LECTURE V

3 June 1936

* * *

*Mrs. Baynes:* Is it not true that each period of time has to find afresh its relationship to the experience of the archetype? For instance, the hermits could not be said to be conscious of the experience as we define consciousness.

*Prof. Jung:* No, they could not. They lived in a different time and under entirely different conditions, so their experience is necessarily different from ours. You can see the transition through the ages. It is a most interesting process, which of course I could not elucidate without very careful preparation.

*Mrs. Baynes:* Don't we have to say, then, that not only must we have a communication from the Holy Ghost, but we must *say* that there is a communication? That is, we must have an attitude between ourselves and the communication before we can say we are at the level of this period of consciousness. For instance, take the Wotan archetype which is apparently going round the world today; many people are experiencing that archetype but we cannot say that they are *consciously* experiencing it because they are in it. But if we are to be on the modern niveau, we have to be able to say, "This is an archetype."

*Prof. Jung:* Yes, one postulates a certain difference of ego consciousness from the archetypal *Ergriffenheit.*[1] You see, it is a matter here of a sort of periodicity: namely, it is like the mental or psychological evolution of an individual in our time of conflict and confusion, a time of inundation. Say you have been very one-sided and lived in a two-dimensional world only, behind walls, thinking that you were perfectly safe; then suddenly the sea breaks in: you are inundated by an archetypal world and you are in complete confusion. Then out of that confusion suddenly arises a reconciling symbol—we cannot say "the" in spite of the fact that is is always the same—it is *an* archetypal symbol or *a* rec-

[1] *Ergriffenheit*: emotion.

onciling symbol which unites the vital need of man with the archetypal conditions. So you have made a step forward in consciousness, have reached a higher level; therefore it is of course a transcendent function because you transcended from one level to another. It is as if you had crossed the great flood, the inundation, or the great river, and arrived on the other bank, and so you have transcended the obstacle. Now in that new condition you will fortify yourself again, will build new walls; for a very long time you will live on the experience of this spiritual intervention that has given you the reconciling symbol. You will take it as a final and definite manifestation of the deity perhaps if you are religious and have *pistis*, loyalty to your experience. And that is the way it should be even if you have to stay on that level to the end of your days, as so many people do. This intervention is rare; we have very few such experiences. To have a revelation of a reconciling symbol doesn't happen a dozen times in an individual lifetime.

Well now, if it is a question of the whole of mankind, then once in the course of centuries people fall into great confusion. They are flooded, and a reconciling symbol is revealed which now becomes the truth, the new basis of consciousness; the German term *Weltanschauung* expresses it.[2] It becomes a new *pistis*, a new faith, and it will be fortified by walls. It will be defended. And it will work as long as the walls stand. Then suddenly the walls break and a flood comes and we have a new condition in which a new symbol should be revealed, or where the revelation of a symbol may be hoped for. Of course we cannot make it because it is not our thought, but is the thought of the invisible thinker that is waiting its time. When the condition of man is such that we have no more force to resist or oppose with our ideals—the old ideals are the worst enemies of the new—and if our resistance is utterly gone, then the manifestation of the new symbol can take place. And then the evolution goes on as it always has gone on. Is that clear?

*Mrs. Baynes:* Well, I think it boils down to my wanting to know whether or not the transcending function requires conscious perception in order for it to consummate itself.

*Prof. Jung:* Of course. You see, as long as you don't know what you are suffering from, you are not having an archetypal experience. If you are on a ship that is sinking and go on playing poker in the smoking room without noticing that your feet are getting wet and that the whole thing is going down, you never experience the catastrophe—you are dead before you notice anything. It is absolutely necessary that you make the experience conscious, that you know you are up against an elementary

[2] See CW 16, pars. 175–91, for Jung's address, "Psychotherapy and a Philosophy of Life."

situation. That is of course the very first condition. Yet to apperceive the situation is not the only task for consciousness. There is still more: you have to hold your own, to fight for your own existence in the flood. If you simply go under, knowing that you are going under, you have not dealt with the situation. You have to swim, to use every means possible to defend your own against the flood—you must wrestle with those archetypes—and only when you are really up against it to the last breath, only then, the revelation may take place. But you cannot foresee how it is possible, so you have to show fight, to hold your own. Usually when archetypes come in, people just collapse—they are utterly afraid, completely gone. Then you can only take the broom and clean up the whole mess, or somebody has to hold them to enable them to stand up against it at all. Well, they did not understand that an archetypal manifestation is of immense elemental power, so the shock is all the greater. If a person who has never had an archetypal dream suddenly has one, how he jumps! It is amazing. Now we have another question to deal with: "Will you explain what you mean when you speak of archaic elements in the self?"

We have already dealt with this question in the Seminar, but of course it is not too much to go over the ground again because it is a very important and disturbing problem. You see, archetypes *mean* archaic elements because they are forms of psychical life which have an eternal existence. They have existed since times immemorial and will continue to exist in an indefinite future. And they always retain the character which we call "archaic" (*arche* means beginning or principle). They date from the primeval state of things and are those forms of life which operate with the greatest frequency and regularity. From the functional point of view, one could describe them as a system or a functional unit which contains the picture of the conflict, the danger, the risk—and also the solution of it. That is the typical aspect of the archetype, and therefore it is helpful in many ways: namely, as a preexisting solution of certain average conflicts. I mean certain elemental conflicts or differences, like the archetype of the crossing of the ford for example. The archetypal situation is always beset with all sorts of dangers, such as being devoured by the dragon or swallowed by the great fish, and the hero is always doing something in order to get out of the danger, either combatting it or liberating himself when caught. This is the narrow pass, or the two rocks that clash together, or the mouth of the monster, and so on. Now, these archetypes make up the so-called archaic elements of the self.

The self is by definition the totality of all psychical facts and contents. It consists on one side of our ego consciousness that is included in the unconscious like a smaller circle in a greater one. So the self is

not only an unconscious fact, but also a conscious fact: the ego is the visibility of the self. Of course, in the ego the self only becomes dimly visible, but you get under favorable conditions a fair idea of it through the ego—not a very true picture, yet it is an attempt. You see, it is as if the self were trying to manifest in space and time, but since it consists of so many elements that have neither space nor time qualities, it cannot bring them altogether into space and time. And those efforts of the self to manifest in the empirical world result in man: he is the result of the attempt. So much of the self remains outside, it doesn't enter this three-dimensional empirical world. The self consists, then, of the most recent acquisitions of the ego consciousness and on the other side, of the archaic material. The self is a fact of nature and always appears as such in immediate experiences, in dreams and visions, and so on; it is the spirit in the stone, the great secret which has to be worked out, to be extracted from nature, because it is buried in nature herself. It is also most dangerous, just as dangerous as an archetypal invasion because it contains *all* the archetypes: one could say an archetypal experience was the experience of the self. It is like a personification of nature and of anything that can be experienced in nature, including what we call God.

Therefore the term *self* is often mixed up with the idea of God. I would not do that. I would say that the term *self* should be reserved for that sphere which is within the reach of human experience, and we should be very careful not to use the word *God* too often. As we use it, it borders on impertinence; it is unlawful to use such a concept too often. The experience of the self is so marvelous and so complete that one is of course tempted to use the conception of God to express it. I think it is better not to, because the self has the peculiar quality of being specific yet universal. It is a restricted universality or a universal restrictedness, a paradox; so it is a relatively universal being and therefore doesn't deserve to be called "God." You could think of it as an intermediary, or a hierarchy of every-widening-out figures of the self *till* one arrives at the conception of a deity. So we should reserve that term *God* for a remote deity that is supposed to be the absolute unity of all singularities. The self would be the preceding stage, a being that is more than man and that definitely manifests; that is the thinker of our thoughts, the doer of our deeds, the maker of our lives, yet it is still within the reach of human experience. And that thing consists of archaic elements, of all the doubtful things with which we have to struggle. For we *have* to struggle with the self. The self is not *apparently* inimical. It is *really* inimical—and it is also of course the opposite. It is not only our best friend, but also our worst enemy; because it doesn't

see, it is as if not conscious of time and space conditions. We must say to the self, "Now don't be blind; for heaven's sake be reasonable. I shall do my best to find a place for you in this world, but you don't know the conditions. You don't know what military service means or tax collectors or reputations. You have no idea of life in time and space. So if you want me to do something for you, if you want me to help you to manifest, you must be reasonable and wait. You should not storm at me. If you kill me, where are your feet?" That is what *I* (the ego) am.

The self makes terrible demands and really can demand too much. For it is the next manifestation of the unconscious creator that created the world in a marvelous dream. He tried for many millions of years to produce something that had consciousness, something like a human being. He tried frogs first, a thing that has two arms and two legs and no tail, but it was coldblooded so it didn't work. Then he drew the conclusion that it must have warm blood, that apparently only the warmth of blood succeeds in producing intensity of consciousness and a refined brain. First he tried to make the skeleton outside the body and found it was no good, and then he made it inside the body. That is the way the thing worked: he kept on for millions of years trying to produce this effect. But that does not show very much forethought. It is just a blind experimenting: you feel that blind urge which wants to come into existence, and it is beautiful and cunning and evil as nature is. And you are the pioneer of that urge, the seeing and the hearing head and the clever hands with which you should make form, make space and existence for that thing which wants to become. That urge is always behind you, always forcing you on quite blindly, and when it becomes too bad you simply say, "Be reasonable, you overrun me. What is the use of it?" But you can only say *that.* If you lie and try to cheat the blind creator then woe unto you. It is like the play of the water that always finds a hole through which it runs out. So the builder of a dam says, "That is a devil of a river: it always finds the place in the foundations where the stones are a bit weak and undermines it—why not the place where the stones are good?" No, exactly, that is the cunning of nature; wherever the weak spot lies, wherever you try to deceive the creative deity, there you will be undermined. It doesn't help you to cheat, it doesn't help you to say, "No, it is impossible." It is only impossible when the argument is watertight; then if it is really impossible, that argument will be heard.

For Tao is of the nature of the water: it always finds the deepest places and will of course undermine the weak spot; no cheating possible, you undermine yourself by wrong statements. So you must always be very careful to consider your situation before you say, "It is really too

much, I cannot do it." Otherwise it simply washes the ground from under your feet and you suddenly slip down. You should have tried first, and if it is really impossible you must say so. Then it will be heard: that is the archetypal moment in which the intervention of the Holy Ghost takes place. Then your building with the powers of nature creates such an affinity between the archetypal world and your miserable attempt at consciousness that you become one again with the archetypal world, and that is the divine moment of the revelation.

So you can say everything of the self; you can say it is a devil, a god, nothing but nature. It is your worst vice, or your strongest conviction, or your greatest virtue. It is just everything—the totality. You can even say it is the Holy Ghost. It is the victory of the divine life in the turmoil of space and time. The success is that it could manifest in space and time, that it could break through into existence and appear to the world; and whenever you suffer or enjoy such a victory you have succeeded in giving wider space to the existence of the self. I know nothing truer than that fact that something wants to live, to exist, to unfold: the tiger wants to be a tiger, the flower wants to be a flower, and the snake, a snake, and man, a man. They all want to exist and to appear. And we want to increase our consciousness. Whether we know it or not doesn't matter. If we can produce the success of life by the aid of the divine intercession, we have fulfilled the purpose of our existence. Of course we can speculate about it—why it *should* be so—but we shall never know why it is so. Yet I think it is useful to have the right ideas, and I call an idea *right* or *true* when it is helpful: that is the only criterion.

For instance, how can you know whether a certain fruit is good or poisonous? You eat it and then you will see; if it is good and nourishing, if it doesn't poison you, that is what I call *true.* And in the same way, if a truth feeds me when I eat it, I say this is a good truth. If I don't know whether I should assume the human soul to be immortal, I simply take it in: I eat immortality, and see what the influence is on my digestion. If it is a bad influence I spit it out and will never eat it again; if it has the right effect upon my nervous and mental system I assume that is the right way. And so we can assume a lot of things inasmuch as they agree with our functioning. If they agree with life they are just as good as truth. Perhaps you don't know whether the body needs salt, so you abstain from eating it and there are bad consequences—you suffer from the absence of salt; whether you know why doesn't matter: the absence of salt is enough and you will be injured. So when a certain truth is absent, you will suffer and be miserable, and if it can be accepted and agrees with your system, it is good stuff. That is my only

criterion; if it agrees, it works. You see, we are allowed to—even have to—speculate about certain things: why there should be such a fuss about the consciousness of man, for instance. Why should there be that urge that man should become conscious? It is a pre-conscious urge; once man was entirely unconscious, and then he was forced into consciousness, a most tragic enterprise. It would be much better if he stopped increasing consciousness because that means more machines, more tragedy, a greater distance from nature; but we go on. We are forced by the thing that thinks before us, that wills before us, so we assume that the deity demands the consciousness of man.

Yet if we look on his works which we can observe through millions of years in the study of paleontology and anthropology, we see that the whole thing has gone on in an irregular way. It never had much system in spite of being exceedingly clever, so we assume that the creation was no systematic attempt, but was just dabbling and experimenting and finally falling right, more or less. That is the conclusion that comes and stuns us. If one knows anything about natural science, one can see what an incomplete attempt the creation turned out to be. It was, for instance, quite clever that water reached its greatest density at four degrees centigrade above zero; if it had not been so, our rivers and lakes and seas would be filled with ice that never melted, and the climate of the earth would be intolerably cold. And if it were not so, *our* creation at least would not have been possible.

Now under those conditions we are allowed to make the speculation that because the creator is blind he needs a seeing consciousness, and therefore he finally made man who was the great discovery. He could say something. He could become conscious that he lived in a space of three dimensions. The creator has made a time-space cage; he split off the fourth dimension from space and the three remaining formed a marvelous cage in which things could be separated. And when time was added, the different conditions which evolved in space could be extended in the time dimension. There is extension in space and extension in time, so one could see things clearly, one could discriminate—and that is the possibility of consciousness. If there is no difference, no consciousness is possible. Consciousness means discrimination. That people could say, "This is this, and that is that," has been the greatest discovery. So man became exceedingly important.

But it was not just man. He was the carrier of that most precious consciousness and the urge to become conscious became a passion because it was very much in demand. Then through the revelation of the Christian symbolism, we learned the most important fact that the deity had found a means in the human psyche to be reborn, to be born

through man. That is the message, the great symbolic teaching; and that of course increases the conscious psyche of man to an extraordinary degree. It becomes the divine cradle, the womb, the sacred vase in which the deity itself will be locked in, carried and born. This is really an *euangelion.* So we have to look at this whole question of consciousness, of the human mind and so on, from an entirely new point of view.

Now that is of course all speculation, but I tell you it is perfectly good for my system and it might be for yours too, inasmuch as you can make such a speculation and inasmuch as you can observe how that thing grows in you. Otherwise it means nothing, and it would be a mere theft if you stole my words and ran away with them. But if you observe something that seems to be the real substance, that grows—when you yourself find it—not only in one place but in many places, then you can eat it and it will feed you. If I just tell you a story about that plant, you have only eaten my words and you remain empty: you know that you have potatoes in America but you have seen none here. But if you find potatoes somewhere, you know this is the plant that can be eaten and that they are very nourishing. This is my standpoint for speculations. Well, we got a bit away from the original problem of the archaic contents, but we cannot settle such a question without taking into account other aspects of the problem.

*Mrs. Sigg:* It seems as if all that you have said has brought us just to our chapter, because the absence of this truth which you have now explained about the self was the cause of all Nietzsche's suffering. He could not believe in a God. The God that was taught to Nietzsche had no archaic element in him. There was no chance—he was not allowed—to discuss things with God because that was not the Protestant standpoint. He was in a very difficult position: he felt the urge and could not help himself.

*Prof. Jung:* He could only rage against himself, which he tried not to do.

*Mrs. Sigg:* But if he had had this conception of the self?

*Prof. Jung:* Oh yes, I hope that this food would have been good for him, but he obviously did not get at the real potatoes.

# LECTURE VIII

24 June 1936

*Prof. Jung:*

I have here two questions that are very different in form, yet they have to do practically with one and the same thing. Miss Hannah says, "I should be very grateful if you would say some more about the last three verses of chapter 25, 'The Compassionate.' As Shakespeare asks, 'What is love?' could one say that, partly at any rate, it is the urge towards creating a whole human being, towards individuation? Is not 'my neighbor as myself' rather an optimistic remark, because can we love till we have created 'what is loved' in ourselves?"

You refer to the verses: "But attend also to this word: All great love is above all its pity: for it seeketh—to create what is loved! 'Myself do I offer unto my love, and my neighbour as myself'—such is the language of all creators. All creators, however, are hard." Well, you mean that individuation is the real goal of love and that is not possible without seeking to create that which is loved. It boils down to the fact that you must love yourself in order to create yourself. Is that what you mean?

*Miss Hannah:* Yes, except that I want to know what love is.

*Prof. Jung:* Well, what *is* love? It naturally comes to that question, and that cannot be easily answered. What is truth? You know that is the famous question of Pilate. Now "Love thy neighbor as thyself" is really a very profound formula; of course a more extraverted mood insists upon the neighbor, and a more introverted mood insists upon yourself, and both are legitimate. For you never can get to yourself without loving your neighbor—that is indispensable; you never would arrive at yourself if you were isolated on top of Mt. Everest, because you never would have a chance to know yourself. You would have no means of comparison and could only make a difference between yourself and the wind and the clouds, the sun and the stars, the ice and the moon. And if you lose yourself in the crowd, in the whole of humanity, you also never arrive at yourself; just as you can get lost in your isolation, you can also get lost in utter abandonment to the crowd. So whoever insists upon loving his neighbor cannot do it without loving himself to

a certain extent. To fall into the extraverted principle and follow the object and forget about yourself, is just like going into the wilderness and losing humanity. We always make the mistake of becoming victims of the pairs of opposites. Therefore, we are only right in following the prescription, "Love thy neighbor as thyself," when we are also entitled to say, "Love thyself as thy neighbor." If you are bold enough to love your neighbor, then you must be just enough to apply that love to yourself, whatever that love may be.

It is most questionable what love is. There is something which people call "love" but which nobody would feel like love if it were applied to them. Love can be anything between the worst stupidity and a great virtue, and only God can say whether it is perfectly pure gold. Usually it is not; it is a sliding scale of values. Surely no human love is 100 percent pure gold. There is always a possibility of criticizing what people call "love"; an uncertain amount of selfishness is included in it. There is no absolutely unselfish love. Even a mother's devotion and love for her child is selfish, full of black substance, with only a little surplus which you can call ideal love. Take a little away and you have an equal amount of black and white, and if you take a little more white away the black overwhelms the white. Then you realize that the whole thing can be explained as instinctiveness, falsehood, selfishness, egotism, and unconsciousness. As soon as the white is drowned in the black substance, then you call everything black because you see everything from the black side. In the next chapter Nietzsche explains even virtue, which is generally admitted to be something right and good, as selfishness, in a way. For instance, you can take all the moral virtues as cunning; if you are nice to people, if you apparently love them, it is practical wisdom because you then avoid enemies. It is very practical not to outrage people: to create less hostility is preferable. To be honest is preferable to being dishonest because you otherwise land in jail. And so on—everything can be explained in that way. Does that settle your question?

*Miss Hannah:* Yes, as much as it can be.

*Miss Wolff:* I think Miss Hannah asked, if I understand rightly, whether one should not individuate first before one can really love, and I should say that one cannot individuate without relating.

*Miss Hannah:* I meant, is individuation not a pre-stage before we can love? Does not real love to other people as well as to yourself always aim at that wholeness?

*Prof. Jung:* Well yes, both things aim at wholeness; in the one case there is more emphasis on oneself, and in the other case on the one you love.

*Miss Hannah:* Well, one always will project.

*Prof. Jung:* But it is not a projection when we assume that other people do exist—I think you are then on the way to Mount Everest. Now here is another question which deals with something similar: Dr. Neumann asks whether Zarathustra's negative attitude in reference to the mob is not really the rejection of the inferior function, or "the ugliest man," to use Nietzsche's term. Well, it *was* the mob that created the *Déesse Raison* of the French Revolution in opposition to the church, which means that the mob there emphasized the importance of human consciousness, one of the highest virtues of human consciousness being surely human reason. In that case, then, the mob would have been the creator of a high human ideal in contrast to the church that doesn't insist and cannot insist upon human reason; it insists instead upon the divine mind and the irrational language of the symbol. So one should recognize an extraordinary creativeness, a productivity, in the collective man, and this collective activity would be the manifestation of the blind or unconscious creator. And it would be that divine and blind creator that brings about the question and the answer of a new creation—that emphasis laid upon human reason for instance. The human individual was put into the foreground and also the overwhelming importance of consciousness. Those are two points which surely play a great role in modern psychology, and also in Nietzsche's *Zarathustra.* So the growth of the individual, the problem of individuation, depends upon the inferior function, and thus upon the mob in the last resort.

Now, it is surely true that our inferior function has all the qualities of mob psychology: it is our own mob, but in that mob is the creative will. The creative will always begins in the depths and never starts at the top. One could say that the seed really grows on the philosophical tree, and then it falls down to the ground into the mob; the mob surely is the fertile earth or the incubator or the dung heap upon which the creation grows. For the seed is not the tree and the seed doesn't *make* the tree unless there is the black earth: the black substance is needed in order to create something in reality. So, as the alchemists said, even the gold must be planted in the earth like the seed of a plant. It is indispensable that consciousness and the unconscious come together, that the superior or differentiated function comes together with the inferior or undifferentiated function, that the individual comes together with the crowd, with collectivity. Without that clash or synthesis, there is no new creation; nothing gets on its own feet unless it is created in such a way. The seeds can remain for a long time without growing if circumstances are unfavorable; certain ideas can hover over mankind for thousands of years, and they never take root because there is no

soil. The soil is needed: one could even say the most important creative impulses come out of the soil. It is as if it were contributing the power of growth; at all events, it provides all the necessary substance for the further development of the seed.

Now, that is very much the same question as: love thy neighbor as thyself, or love thyself as thy neighbor. If you understand your inferior function, you understand the collective lower man, because your inferior function is exceedingly collective. It is unconscious, archaic, with all the vices and all the virtues of the collective man; therefore it is always projected. The mob is merely an accumulation of archaic individuals, yet it is a true analogy to your inferior function. That is the reason why we have such a resistance against the inferior function; we have the feeling of being soiled—even our feeling of cleanliness is against it. We don't want to be mixed up with that kind of psychology. There is something dangerous about it: it can overwhelm the conscious existence of the individual. Yet if you don't expose your conscious personality to the danger of being overwhelmed, you never grow. So Nietzsche's aristocratic attitude has a tendency to travel to Mount Everest and to get frozen to death there because he leaves the neighborhood of the fertile black fields where he could grow his wheat. It even looks in many passages of *Zarathustra* exactly as if he were not meant to take root, as if he were really taken away from the earth by a strong wind.

Then Dr. Neumann asks whether the church, by catching the mob through her forms, doesn't suppress the creative will which can manifest in the mob. The creative will is blind, so it can be just as destructive as constructive; in some phases a mob is utterly destructive—as a stampeding herd of cattle is most decidedly destructive—and it must either be killed or put in prison. So for a certain length of time, a church or any other organization is absolutely necessary, because it keeps that unruly mob-creator at bay. For it can create all sorts of nuisances like diseases and microbes and vermin—every nuisance under the sun—and we are only too glad if we can keep away from those humble creatures of our Lord. Then naturally, at other times, the prison or the stable is no longer satisfactory. For instance, if the herd has grown and there are too much head of cattle, then the moral demands must be lowered, because the greater the crowd, the more immoral and archaic it is; so the church is then forced to a certain reformation in the negative sense. Not for the better elements but for the worse elements it is forced to proclaim certain moral laws adapted to the low nature of the collective man.

There is a remarkable example of that in the encyclical of the Pope

concerning the Christian marriage.[1] It is a terrible piece of morality. It deals with love and marriage from an entirely biological point of view, and concerning the personal and human relation of man and woman there is not a word. It is a document that makes me shudder when I read it. Here is Christian marriage as presented to the lowest strata of the population; if archaic man can maintain such a marriage it means that he can accomplish something, but for a man of better quality, such a marriage would be most regrettable—any sin would be better. It is a marriage of unconscious, half-animal creatures. The man of the crowd is no better than an amoral half-wit; he is a sort of monkey or a bull or something like that, and an institution which deals with such a man must have the right kinds of walls and gates, which are just coarse enough. So the church in her positive function is meant to be on a relatively low level in order to answer the needs of the undeveloped primitive and archaic man whom she contains. That of course is most unfavorable for creative development and then the church is in danger of becoming a heavy weight, which is what Dr. Neumann obviously means. It then suppresses the better elements because the archaic man is most conservative, always looking back to the past, doing everything as his ancestors have done it. He is lazy: nothing new ever will be invented because anything his parents have not done is insane—black magic. Better to do everything in the old-fashioned way and not bother about creating anything new. That suffocates life, so the better elements of the mob will strive for something different and the institution will squash them.

Now, that is obviously not desirable and there comes in the importance of the revolutionist who doesn't bother about the mob, who says the mob is just cattle, and that he, the revolutionist, is human and will create something which will perhaps destroy the useful walls of the stable so that wolves can break into the herd and ravage it. Naturally it is the tragedy of all human accomplishments that a time comes when they are no longer good, no longer sufficient, and when it is more or less true that Voltaire's *écrasez l'infâme* must be applied—a time like the French Revolution when the ultimate power of the church was practically destroyed. The Reformation upset the church very badly, for Protestantism has no safe walls; there are a few spiritual walls left of the old fortress but they are not strong enough to be a protection against the creation of new ideas.

*Mrs. Jung:* In the lecture he gave last year at Ascona, Prof. Buonaiuti said that the exercises of the Jesuits systematically destroyed the imag-

[1] This is *Casti Connubii,* an Encyclical Letter of Pope Pius XI, 31 Dec. 1930.

ination.[2] That would not only concern the mob, as Jesuits have superior minds usually.

*Prof. Jung:* Yes, that is perfectly true. On the few occasions that I have had to treat Catholics who were still *pratiquants* in the church, I found that they all suffered from a most remarkable extinction of fantasy—they had the greatest trouble about it. It was almost impossible to get them to realize a fantasy simply because they had gone through the Jesuit training, the exercises that systematically destroy the imagination. Of course one must say that it *is* a dangerous thing to nurse the imagination. It is dangerous in a patient, and it is even dangerous to ourselves, because you never know what will come out of it. Eventually you bring up the thing you fear the most, mob psychology, which is indispensable for individuation. When you go through such an experience, you know it is a quest in which you may be killed. Even the alchemists said that some perished in their work and I well believe it: it is dangerous, no joke. The Catholic church killed imagination on purpose, knowing very well what they were doing: they wanted to uproot the danger of spiritual revolution which would upset the safety of the church. And the church *is* a safeguard; therefore I would never encourage people who find their peace safely ensconced in the church to bring up their fantasies. I would even advise a Protestant to go back into the lap of the Catholic church if he finds his peace there, even if his whole spiritual life should be completely destroyed. For the spiritual life that he could afford would not be good enough, would be too feeble, too dependent; such people would fall helpless victims to their unconscious. People have a certain instinct in that respect—they feel how far they can go before striking a high explosive; they have dreams of high tension wires that should not be touched, or dynamite or strong poison or dangerous animals or a volcano that might explode. Then one has to warn people and take them a safe distance away from the source of danger, from the place where they touch that high tension wire which would overwhelm them. So the quest is quite a dangerous thing and many people are a thousand times better off in an institution. Therefore, one doesn't dare to disturb such an institution even if it suffocates creative imagination, even if it is a challenge to the will of the creator. For it is a blind creator, a creator that can work just as much evil as good, but as long as the walls hold one should not destroy them.

One has, in our time, chance enough to escape from such a spiritual

[2] Ernesto Buonaiuti (1880–1946), a former priest and a frequent contributor at the Eranos seminars, gave a paper in 1935 on "The Exercises of St. Ignatius Loyola." Jung addressed this topic in CW 11, pars. 937–40 and lectured on Loyola at the ETH, October 1935–July 1936.

prison, and I think that if there should be a strong enough movement in the mob to upset the church, they would have a tendency to create a new church—and they would have the *ability* to create it also. You see, there is no intelligence that can create a new church except the blind creativeness of the mob; the mob can create a new church as no intelligent fellow ever could. For to create a church you must be blind: you cannot have too much intelligence or consciousness. It is something utterly irrational. The only power on earth that can make a church is the mob. So when the mob succeeds in breaking through the walls, the mob itself will soon after make a church, and a church that is perhaps worse than before—it may be a state, for instance. We have no theocracy but we have the state. You know, to an intelligent individual the state is an abstract idea. He never assumes that it is a living being, but the mob is idiotic enough to believe that it *is* a living being and that it must have supreme power, so they make a church of it. For example, the actual organized state of Russia, even the actual Germany or Italy, is a church really, a religious affair; and the laws within that church are far more fatal than the laws of the Catholic church. The church is much more tolerant: you can sin against the rules and laws of the Catholic church with far less danger for you can repent and then the case is settled *en amitié.* But if you commit the least offense in one of those states, you will wake up in prison for twenty years. Of course, in the beginning of Christianity it was the same: it destroyed no end of values. The ways of the primitive church were much severer and more intolerant than later on. Only when the church was threatened with extinction in the 15th century was it again so intolerant; then heretics were burned and tortured but it was in order to save its own existence, for the mob is a tremendous danger to the church. We will continue:

> Verily, their Saviours themselves came not from freedom and freedom's seventh heaven! Verily, they themselves never trod the carpets of knowledge!

This is of course spoken *après le coup,* after those saviors had passed, having shown what they meant; they were the exponents of the creative mob and so they came not from freedom as was seen afterwards, and surely not from freedom's seventh heaven. For any mob movement, any creation by the mob, is undesirable because they can do no more than create a new prison. It may be a new safety but it is also a new prison, and very often of such an intolerant nature that a whole generation, the representatives of a highly developed civilization, is simply wiped out of existence. The intelligence of Rome and Greece, for instance, was swept into oblivion. Very lately, however, I discovered that New Platonist and Pythagorean philosophers still survived in 1050 in

Baghdad under the Caliphs. They even experienced a late blossoming then; we owe to them the existence of the so-called *Corpus Hermeticum.*

*Mr. Allemann:* Then you would call Christ or Buddha exponents of mob psychology?

*Prof. Jung:* It would be wrong to say "mob psychology," but they were surely exponents of the creative will that was coming up from the depths. It was not without meaning that Christ was crucified between two thieves, and that his first disciples were fishermen and such people: there were very few educated people among them. He moved in the lowest strata of the population and he answered to the expectation and need of the ordinary man, the recognition of immortality and all that. He came at the end of a very special spiritual development, culminating in the Ptolemaic civilization, when the Osiris became the Osiris of every *better* man: the ordinary man had no Osiris because he had no decent burial. Then with Christ there was an Osiris for everybody and that simply uprooted the whole of antique civilization. Therefore, Nietzsche very correctly said that Christianity was a revolt of the slaves in the moral realm. He hated Christianity, and surely the morale of slaves is not freedom: it means a new prison. Antiquity did not know the spiritual prison of the Middle Ages; such a condition never existed before in the world's history.

We now begin to lament about the complete destruction of political freedom in three countries surrounding Switzerland. And it is most probable that our freedom of political opinion and whatever we appreciate in our liberalism, our democracies, and so on, is on the decline; it is quite possible that even our freedom of research, our freedom of thought, will be greatly curtailed. For instance, Austria was such a nice, tolerant country where you could do everything that was "not allowed," and now you have to be very careful with your tongue. When you look back, you can see the negative side of Christian history if you put yourself before Christ. Suppose you imagine, for instance, that you have been a small citizen in one of the big towns of antiquity, or a freed man who has been delivered from his slavery, perhaps one of those very educated people who were given freedom by the law or by a benevolent proprietor—then came the Evangel. But not to the upper classes necessarily. Just as our new message of salvation means nothing good to us, not at all freedom, though it means a lot to certain people. To the half-educated middle-class German, for instance, it is a marvelous thing to be able to walk about with drums and flags on Sundays and wear a uniform—wonderful to have the Rhineland again. But that is mob psychology.

You see, that is what is going to happen when the mob comes to the top, and since their gospel this time is a worldly one, we don't know

what the future holds in store for us. As the creator can invent tapeworms he can invent a worldly gospel just as well; he may say that men like Mussolini or Stalin or Hitler are holy people whom we ought to worship. The early Christians denied the Caesar; they didn't want to participate in sacrifices to a Roman Caesar because they only believed in an invisible Lord. That was another kind of prison, but it didn't injure them so much as when they were put in fetters or thrown into the arena, and some imaginative people could see more in it than in a Roman Caesar. But now times are changing; bring an old Roman back to Rome today and he will say this is the very stuff. There he sees the lictors who whip you if you walk on the wrong side, and there is the Caesar, and he finds temples where they worship all kinds of gods—one is Peter and one is Paul and another is Anthony—and they have a pontiff as they did in the time of the old gods. He recognizes the whole show: it is exactly as it was two thousand years ago.

That will come again if we believe in the state. Why not? Of course we don't sacrifice cattle nowadays, but sacrifice in another way; we have to pay, and so heavily that we can no longer even buy books to read something decent. And we have to parade with flags and a brass band in honor of the Caesar. That is what is actually happening, and that might be—I hope not—the new gospel with all the *isms* and flags and brass bands; we have the sacrifice to Caesarism, the absolute authority of the state, and we have a law which is no law because it is liable to change by an uncontrollable authority on top. In the same way they tried to bring about the infallibility of the Pope in the church, but they have it now in worldly respects too; there is no ultimate law, only an indefinite authority which is of course arbitrary. There is no absolute law in Russia nor in Germany nor in Italy; the law can be altered by personal authority, a Caesar or a leader. That seems to be the new gospel. I don't know how long it will last, but it has all the qualities of a new style, not to say of a new religion. And that is the way the antique man felt Christianity, I am quite certain. He would say, "Is that your new religion?" As I would have said, had I been an educated individual of Alexandria and had seen the Christian mob there when they tore a nice woman named Hypatia limb from limb: "Is *that* what you call Christian love and civilization?" Yes, that is what they called Christian religion and what subsequent centuries have always called Christian civilization. So they will believe in a God-State instead of the God-Anthropos, but a God-State is just as invisible, just as abstract, as the former God. He does seem to be visible in his temples however; all the biggest things now are quite worldly buildings; the passion of the mob is for great masses,—well, as it was before.

# LECTURE I

5 May 1937

*Prof. Jung:*

Ladies and Gentlemen: Our last seminar dealt with the 26th chapter of Zarathustra, the chapter about the priests, but before we go on I want to make a few remarks for the benefit of those who have not been here before. *Zarathustra* is a very ticklish subject, but it was the wish of certain members of our seminar that I should deal with it. I felt rather hesitant because it is a pretty ambitious task. I admit it is highly interesting psychological material, but it is long and for certain reasons it is exceedingly difficult to deal with. Of course the fact that it is difficult is no reason against dealing with it; on the contrary, a difficult case is always very much more interesting than a simple and easy one. *Zarathustra* is Nietzsche's most significant work. He expresses in it something which is really himself and his own peculiar problem. His most productive years were the eighties of the past century and in many ways he is the child of his time, yet he is also the forerunner of times that have come since and of times that are still to come.

One could say that the stratification of our population was historical; there are certain people living who should not live yet. They are anachronistic. They anticipate the future. Then there are some who belong to our age; but many don't belong to our age at all, but should have lived at the time of our parents and grandparents. Then there are still many who belong to the Middle Ages, and others to remote times, even to the cave dwellers; one sees them on the street and in the trains, and one meets occasionally a funny old cave dweller who really ought not to live any longer. It is on account of this fact that certain problems of the time become the conscious problems of many people, while other people living at the same time are not touched by them, at least not directly. So Nietzsche at his time was a man of the future; his peculiar psychology was that of a man who might have lived today, after the great catastrophe of the world war. Therefore it is of quite particular interest to us to delve into it, since it is in many ways the pyschology of our own days.

You know, *Zarathustra* is more than a mere title: the figure of Zarathustra is in a way Nietzsche himself; that is, Nietzsche identifies to a great extent with the figure of Zarathustra, despite the fact that he himself said that "one became two" when Zarathustra first appeared to him, showing that he felt that figure as distinct from himself. Yet having no psychological concepts, it did not become a problem to him; since his general philosophical attitude was exceedingly aesthetical, he took it more or less as a metaphorical figure and identified with it. Now, this is an event of consequence: namely, it makes a great deal of difference with what one identifies, and Nietzsche was not fully aware with what he identified. He did not realize that his declaration, "God is dead," meant something which he did not quite grasp; to him the existence of God was an opinion or a kind of intellectual conviction, so one only needed to say God was not and then he was not. But in reality God is not an opinion. God is a psychological fact that happens to people.

The idea of God originated with the experience of the *numinosum.* It was a psychical experience, with moments when man felt overcome. Rudolf Otto has designated this moment in his *Psychology of Religion* as the *numinosum,* which is derived from the Latin *numen,* meaning hint, or sign.* It comes from the old experience that in antiquity, when a man had to direct a prayer to the statue of the god, he stepped upon a stone that was erected at its side to enable people to shout their prayer into the ear so that the god would hear them; and then he stared at the image until the god nodded his head or opened or shut his eyes or answered in some way. You see, this was an abbreviated method of active imagination, concentrating upon the image until it moved;[1] in that moment the god gave a hint, his assent or his denial or any other indication, and that is the *numinosum.* Now, this is clearly a psychical fact, and Nietzsche, not knowing of psychology at all—though he was really a great psychologist—behaved with that concept of God as if it were purely an intellectual concept and thought that if he said God was dead, then God didn't exist. But the psychological fact remains and then the question is in what form that fact will appear again.

In this case, it appeared again in Nietzsche's own dissociation: namely, when Zarathustra came up in him he clearly felt that it was not one but two, and he said so, yet since there was nothing inside beyond himself—or if there were, it would be himself—he had of course to say

* Rudolf Otto (1869–1937). His *The Idea of the Holy* (1917), was a powerful influence upon Jung.

[1] Barbara Hannah, a member of the seminar, was to write a book on this subject: *Encounters with the Soul: Active Imagination* (Boston, 1981).

that Zarathustra *was* himself, he was identical. And so he was identical with the fact of the *numinosum*: he had to become a *numinosum*. That means he had an inflation, was filled with air, was *tremendous!*—and we shall soon come to a chapter where he will betray this fact, speaking of the wind with which he is filled. Moreover, when a definite image has been reduced to apparent nothingness, it is just as if the *pneuma*, what we call "spirit," were also reduced to its primeval form which is just air. You see, when you have the experience of the deity, the *numinosum*, and you have an image of it, you can say this is the experience of the spirit; but when you reduce it and deny its existence, you are simply filled with air. Then it may even lead you into a neurosis where you have all the symptoms of being suffocated; or instead of having spirit, the abdomen may be filled with air literally. Spirit is also the source of inspiration and of enthusiasm, because it is a welling-up; the German word *Geist* is a volcanic eruption, a geyser. That aspect of the spirit is the reason why alcohol, for instance, is called spirit: alcohol is the reduced form of spirit. Therefore many people, lacking spirit, take to drink. They fill themselves with alcohol; I have seen many a case of that sort. It is typical for men, though women do it too.

Now, Nietzsche's book is a confession of this condition and its peculiar problems. You know that we have, or at least have a sort of reminiscence of, what one might call a medieval or primitive world, in which the *numinosum* is outside of ourselves. I don't need to go into that. But you are probably not quite aware of that world where the *numinosum* is inside you, of *our* world where the *numinosum* is experienced as a psychological fact. The very word shows that we declare the deity as our experience and nothing but our experience; though we may deny that it is a real experience and think it a psychological occurrence that happens only to certain people. That of course produces a new kind of world, a world without a deity, without a spirit, a world in which we are the only living things, practically. Of course it is then questionable in how far we are really living, because we are so deeply convinced that we move through space just as any other object moves through space, that we see no particular difference; there is only a huge space through which things move, and since we cannot indicate any particular sense, we renounce the idea of formulating any sense in the whole thing. You see, that is a perfectly new, very peculiar world; we have never before experienced how it feels when the *numinosum* is identical with ourselves, how it is when we are the *numinosa*. That is a new problem, and it puts us right in front of an entirely new task: namely, how one should behave if one is a *numinosum*, how it is when *we* are gods or something near to that—in other words how it would be if we were supermen. For

Zarathustra is the Superman already in existence in Nietzsche; he himself feels at times as if he were already the Superman.

This book leads us right into that kind of problem. It tells us at length what the inner events are, how one feels with reference to other people, to values, how everything changes its aspect. For instance, Nietzsche himself speaks of the destruction or the *Umwertung aller Werte,* the transformation of all values; naturally all values become different when you are a god, when you are something you never were before. If you are so big, then all other things become small. It is as if you were the size of a skyscraper, when of course your relation to the remaining world would be exceedingly clumsy; you wouldn't be able to enter your own house even, and so nothing would work. Now, we are here in the midst of a discussion of actual, existing values. For instance, the last chapter we dealt with had to do with the new relation to the fact of the priests, what the priests would mean to somebody who has an inflation or who is a *numinosum* himself, or how priests look in the eyes of the deity. We know quite well how the deity looks in the eyes of the priesthood, but we do not know how the priesthood looks in the eyes of the god. But we can get a pretty shrewd idea from reading that chapter.

And now we come to the chapter called "The Virtuous." Here again the question is, how does the deity look at the virtuous? How do they look in its eyes? Of course, the experiment is not quite pure, as you will realize, because we often fall upon facts which show us very clearly that Nietzsche is behind Zarathustra, that Nietzsche has an inflation and that the deity is therefore in a somewhat awkward position. If the deity finds itself to be identical with Mr. Nietzsche, naturally the space is a bit cramped, so even the judgment of God becomes a bit cramped. In such cases we have to refer to Nietzsche's biography and to the limitations of his time, since he is a child of his time. But in the better parts of his text, it is a good thing to keep in mind that not Nietzsche speaks but the deity, and it is obviously not a dogmatic deity but the deity as a psychological fact.

You see, the deity as a psychological fact is presumably not at all what churches or creeds have made of it. Certain Protestants, a Protestant theologian for instance, will assure one that God is bound to be only good, and then one must always ask why they say so. It might be because it is true that this psychological factor representing God is really nothing but good, but it also might be because they are afraid that he might *not* be good. They might say it as a sort of apotropaic gesture, in order to protect themselves, or to force or propitiate the deity. As we say to somebody who is threatening to become angry, "Now be patient—you are really quite patient," in order to make him believe that

he *is* patient. So it is quite possible that we implore God to be good in order that he shall be good, that we refuse to believe that he can be bad, hoping that he will be convinced and will really be good.

That is by no means blasphemy; I have the authority of the Catholic church behind me. Or one need only go back as far as the German reformer Luther, who recognized that God was not always good; unlike the modern theologians he allowed for a *Deus absconditus*, a concealed or veiled god that is a receptacle for all the evil deeds, all the terrible things which happen in the world. We cannot conceive that a good God would be responsible for all that nonsense. It is absolutely in the hands of the All-powerful to make man a good vessel, but he preferred to make him a very imperfect vessel. He preferred to rouse all sorts of extraordinary sins in the world that were beyond the power of man to cope with and made the work of man entirely nonsensical. So, since we cannot assume that it is all for the good of man, we say it is the work of the devil, but the very existence of the devil is an exception to the omnipotence of God. When I was a boy I asked my father why there was a devil in the world since God was all-powerful, and my father said that God had granted the devil a certain time in which to do his work in order to test people. "But," I said, "if a man makes pots and wants to test whether they are good, he doesn't need a devil, he can do it himself." We still have in the Lord's prayer "lead us not into temptation," and one of my daughters said a good God would know better than to lead people into temptation, and I had nothing to say against that. So you see when the deity speaks in Nietzsche it might say very shocking things. That explains why there are so many shocking things in *Zarathustra.* Well now, the new chapter begins.

> With thunder and heavenly fireworks one must speak to indolent and somnolent senses.

If you keep in mind that God is speaking, this is almost like the psychology of old Jahve that spoke with thunder and lightening and created so much disorder in the world.

> But beauty's voice speaketh gently: it appealeth only to the most awakened souls.
>
> Gently vibrated and laughed unto me to-day my buckler; it was beauty's holy laughing and thrilling.
>
> At you, ye virtuous ones, laughed my beauty to-day. And thus came its voice unto me: "They want—to be paid besides!"

Zarathustra very clearly hints at the fact that most people prefer to be virtuous because it pays, and so their virtue is not quite creditable—it

serves a purpose, one is very often only good in the expectation that everybody will say "Isn't that nice?"—and so we shall be rewarded.

> Ye want to be paid besides, ye virtuous ones! Ye want reward for virtue, and heaven for earth, and eternity for your to-day?
>
> And know ye upbraid me for teaching that there is no reward-giver, nor paymaster? And verily, I do not even teach that virtue is its own reward.
>
> Ah! this is my sorrow: into the basis of things have reward and punishment been insinuated—and now even into the basis of your souls, ye virtuous ones!

Well, the idea is that if the deity doesn't exist, there is no pay-master, nobody there to pay us at the end of our lives for all our virtues. If a virtue means a reward at all, it must be its own. This idea of the suitableness of virtue, the obvious value, almost the commercial value of virtue, pleases Nietzsche very much, so he indulges in it a little, and that explains the peculiar style of the next sentence:

> But like the snout of the boar shall my word grub up the basis of your souls; a ploughshare will I be called by you.

You see, virtue is always a difficult thing because there wouldn't be any virtue if there were not a need, so you can expect to find something below it; virtue is often a cloak that covers up something else. If anybody insists too much upon truth or honesty or frankness, for instance, you may be sure that something is hidden behind it; just because there is a tendency to lie, to conceal, they talk a great deal about frankness: *Qui s'excuse s'accuse.** That is, I am afraid, the characteristics of many virtues, and when you have discovered it, it gives you, of course, a certain unholy pleasure to dig up all the things that are hidden; you have discovered that they are all locked doors and naturally your curiosity is aroused—you want to find out what is behind them. Of course, what you find is not always quite harmless: you may find dirt even. And in digging up dirt you are quite close to the pig and so the boar comes in, and therefore all sorts of wrong metaphors present themselves to Nietzsche—like needing the snout of the boar in order to dig up evil-smelling secrets. This sort of interest makes Nietzsche almost an analyst. Here, then, is a small restriction of the voice of God, at least I think that the man, the "all too human" of Nietzsche, has played a certain role in this.

* Who excuses himself accuses himself.

> All the secrets of your heart shall be brought to light; and when ye lie in the sun, grubbed up and broken, then will also your falsehood be separated from your truth.
>
> For this is your truth: ye are *too pure* for the filth of the words: vengeance, punishment, recompense, retribution.
>
> Ye love your virtue as a mother loveth her child; but when did one hear of a mother wanting to be paid for her love?

Here again the "all too human" plays a trick. I have heard of mothers wanting to be paid for their love only too often. Nietzsche had not because he was a man with very developed intuition and intellect, but his feeling developed slowly. He had not his own feeling really. Such men always have mothers' feelings, continue their mothers' feelings; there is plenty of evidence in his biography for this fact. And mothers' feelings have never been subjected to a close analysis, at all events not when a man has them; he believes in mothers' feelings, and that his mother-feeling is pure and all-powerful and wonderful—and naturally never expects to be paid for. But inasmuch as there are forms of mother love that quite decidedly wait for payment, it is just as certain that the mother feeling in a man waits for the reward.

> It is your dearest Self, your virtue. The ring's thirst is in you: to reach itself again struggleth every ring, and turneth itself.

I will read you the German text here, this English rendering being not quite sufficient: *Es ist euer Liebstes selbst, eure Tugend. Des Ringes Durst ist in euch: sich selber wieder zu erreichen, dazu ringt und dreht sich jeder Ring.*[2] What does that mean? We have encountered this kind of language before.

*Mrs. Crowley:* Is he not referring to the return?

*Prof. Jung:* Yes, the ring of the eternal return. That is Nietzsche's conception of immortality. You see, to him the number of possibilities in the universe was restricted. You do not find that in this book. Nietzsche's idea of the Eternal Recurrence is in a posthumous publication by Horneffer, consisting of fragments from the manuscripts in the Nietzsche archives.[3] There Nietzsche dealt with the idea that the number of possibilities in the universe was restricted and therefore it was unavoidable that in the course of infinite spaces of time, the same

[2] Kaufmann's rendition reads: "Your virtue is what is dearest to you. The twist of the ring lives in you: every ring strives and turns to reach itself in you again" (Kaufmann*, p. 206).

[3] A year after Nietzsche's death, Ernst and August Horneffer and Peter Gast (Nietzsche's most faithful disciple and correspondent) edited vol. XV of the *Werke,* "Studies and Fragments," which they titled *Will to Power* (Leipzig, 1901). See WP.

thing would return, and then everything would be again as it was. That idea filled him with an extraordinary enthusiasm. I cannot quite understand it but that doesn't matter. It belongs with this symbolism of the ring, the ring of rings, the ring of Eternal Recurrence. Now, this ring is the idea of totality and it is the idea of individuation naturally, an individuation symbol. It means the absolute completeness of the self, and you will see that this is confirmed in the text.

In my edition of the English text there is a mistake. In the sentence, "It is your dearest Self, your virtue," *self* should not be written with a capital S—that is wrong. Nietzsche does not mean there *the* Self, he means, "it is even your dearest." That would be the literal translation of *euer Liebstes selbst,* and not "your dearest *Self.*"[4] I have the original German edition where it is a small letter. To say it is the *Selbst* is of course an entirely new interpretation, and probably that apparent mistake came in through the fact that a few paragraphs further down you find the sentence that your virtue is your Self and not an outward thing. But this was suggested presumably by the sentence we are actually dealing with; namely, first he merely wanted to say that your virtue was the dearest thing to you, the thing you cherish or love the most, and then *that* suggested the idea of the Self, which is proved by the way this is printed in the first edition. You see, the fact which he tries to express here, that virtue is the thing you love the most, means that the intensity of your love is the virtue, and there he takes the word *virtue* in its antique sense. In German, it is *Tugend,* which has to do with *Tüchtigkeit,* but that also meant originally something that was efficient, like the Latin word *virtus* which had the meaning of "quality" or "power." For instance, a physical body or a chemical body had *virtus.* Opium has a *virtus dormitiva,* which means it has the quality of a narcotic. *Virtus* is a dynamic quality. So he means the very fact that you love the most, or that you love intensely, is the virtue: namely, that is the powerful or the efficient in you.

That he really meant this is borne out by the next sentence: the thirst of the ring is in you. Thirst is the dynamic element and that is the value, or the virtue. With the ring comes in the idea of totality, which is always connected with the idea of duration, of immortality, the eternal return. That is substantiated by the fact that the actual psychological experience of totality, which is a religious experience, always expressed or formulated as the experience of God, has the quality of immortality, the quality of eternal duration. That is confirmed also by

[4] In this book, the practice of the editors of the CW has been followed, of using the lower case *s* in *self* for Jung's distinctive concept.

the *consensus gentium*; you find the evidence in the literature of the whole world. There is that element of duration, either limited to the duration beyond death, or the immediate feeling of divine eternity. So this sentence would show that Nietzsche amplifies his dynamic concept of virtue and says it is really the most powerful, the most intense, the most efficient thing in you. And this is the thirst of the ring; namely, your highest virtue is your expectation or desire, the thirst for the ring. Or it may also be the thirst of the ring in you, or of that experience in you to become real. This is the virtue, and from this, naturally, to the self is only a step. Therefore he says in the next sentence, "to reach itself again struggleth every ring, and turneth itself." In other words, in the circular movement, in the rotation of the ring, is expressed the dynamic intensity which is the virtue. Now this circular movement of the ring is naturally round the center, so this is the famous *circumambulatio*, namely, the concentration upon the central point is the virtue, and that is Nietzsche's idea. This desire is not temporal, but eternal, of eternal duration. It is immortality. So you have practically in a nutshell here the whole symbology of individuation. Then, still amplifying that idea, he continues,

> And like the star that goeth out, so is every work of your virtue: ever is its light on its way and travelling—and when will it cease to be on its way?

This is again a bit difficult. The idea is that virtue is the ring, and that is eternal power, cosmic. It is a sort of galactic system which is also a great circle, or it is the circulation or rotation of a planet round the sun. So he comes to the idea of the star. The ring is the star and therefore every act of virtue is starlike; or it might be like a shooting star, or like a star that will become extinct, because an act of virtue will cease to be. But no, says Nietzsche, because there is a feeling of eternal duration; virtue is such a power that it can never be extinct. Therefore, it is like a star in that, though it may become extinct, yet on account of the infiniteness of space the light travels on. Whether he is able to see it depends upon the observer; if he is near, it will cease to be, but if he is at an infinite distance from the star it will shine eternally. You know, there are many stars in our universe that are extinct but we still see them. Too short a time has elapsed—the light needs perhaps a million years to come here—so if a star has only been extinct ten thousand years, it might take a million more years before we could become aware that it no longer existed. You see, Nietzsche quite naturally uses here the simile or metaphor of the planets or the galactic circle, which is forever the expression of eternal duration, now as in antiquity. For in-

stance, you may remember in the so-called Mithraic liturgy by Dieterich, the confession of the *mystes*, the initiant, when he became aware of the presence of the planetary gods: "I am a star like yourself, who travels on the same way with you."[5] That is, he himself was starlike through the fact that he had the virtue, the eternal power of the ring. Now Nietzsche applies his insight to man, saying,

> Thus is the light of your virtue still on its way, even when its work is done. Be it forgotten and dead, still its ray of light liveth and travelleth.
>
> That your virtue is your Self, and not an outward thing, a skin or a cloak; that is the truth from the basis of your souls, ye virtuous ones!—

This is one of the two most important thoughts, or *the* most important thought in the whole chapter. Here he plainly says, your virtue is your Self, with a capital *S*. In German it is, *Dass eure Tugend euer Selbst sei, und nicht ein Fremdes, eine Haut, eine Bemäntelung.* The German word *fremd* means "alien." I should insist upon that translation instead of "outward" because in the old formulations of the Middle Ages, in the so-called Hermetic philosophy, where we have the nearest analogies to these ideas, one always finds that term, *nihil alienum*: nothing alien should be in the composition of the most important thing, the philosopher's stone, which is the symbol of the self. They always insisted that the stone was one thing and nothing alien should be put into it; therefore, one should keep the hermetic vase well shut, hermetically sealed. You see, that term comes from their idea that nothing could come in that was alien to the primal matter out of which the stone was made. So when Nietzsche says, "and not an alien skin or a cloak," he means pretty much the same: namely, your virtue is only a virtue inasmuch as it is the self, understood here as a dynamic entity, a dynamic existence.

Now, of course, this is difficult to understand if you try to realize what it really conveys, and Nietzsche goes no further into it here. It is his intuitive style to just allude to things; one sees how he arrives at it—his words suggest such ideas to him very often. For instance, "It is even your dearest" and then the accent is merely changed and it means, "It is your dearest *Self*," which suggests this idea—merely alluding to it and then leaving it, to return to it again later on. It is as if he himself had not a full realization of what it really meant, which comes from the fact that he, Nietzsche, is not speaking out of his conscious mind: Zara-

[5] *Eine Mithrasliturgie* (Leipzig, 1905; 2nd edn., 1910), by Albrecht Dieterich, was a work very important to Jung.

thustra rules his hand that writes. Zarathustra is like a river that flows through him, and Nietzsche is merely the means by which Zarathustra speaks. Sometimes the means is not good—too narrow, cramped, not quite pure—and then the manifestation of Zarathustra is also cramped or contaminated or even falsified; then sometimes, inasmuch as the instrument works well, it is the absolute truth. But Nietzsche's conscious ego participates in it only intuitively. He just catches that your virtue is your self, and though he can write it, yet he has no time and no complete realization of it, and so he goes on. One often sees in *Zarathustra* that the most important ideas are just alluded to and then left. If he were really a philosopher, which he is not, he would stick at it. He never would get away from this place, but would forever turn round this one sentence: "Your virtue is your Self." What does that mean? It means a world. Who is there who really understands it? And what does it mean practically? It is a statement that would need years, a whole lifetime, to realize fully. But one thing is perfectly clear: it is not an outward thing, or an alien thing, not a thing which is taught or imitated or obeyed or followed or suggested. It is not an attitude you take on like a skin or a cloak, or a way of doing. It is just your self. It means, *be* yourself and you are virtue.

You see, to explain such a thing fully, one needs to know a great deal about the history of human thought. What is that self? Naturally, common sense reality would say: *self*—that is, myself. And what is myself? The ego, I myself. And you are completely mistaken. That is why people call Nietzsche an individualist or an egotist. But it is perfectly clear that he is two, Nietzsche and Zarathustra. Nietzsche is "I," his ego, and the self is presumably Zarathustra; we have often seen in the former chapters that Zarathustra is really in the place of, or represents, the self. Zarathustra, being the archetypal image of the old wise man naturally contains the self, as in all cases where that figure becomes a psychological experience. As the anima in a man's case contains the Self. The anima is something different from the ego. If one identifies with the anima, one is in trouble, neurotic, a sack full of moods, a most unaccountable being, most unreliable—everything wrong under the sun. So if you should say, "I am my Self," you would be neurotic, as Nietzsche was as a matter of fact, because he identified with Zarathustra. He would better say, "I am not the self, I am not Zarathustra." As you should say, "My virtue is not myself"—it is just not ego, but something impersonal. It is the power of the self. Our psychological definition of the self is the totality, the ego with its indefinite fringe of unconscious that makes the totality. We don't know how far the unconsciousness reaches, but at all events the ego, as a center of consciousness, is a smaller circle within a

wider circle or indefinite extension. We only know where the center is, but we don't know where the circumference is.

Now peculiarly enough, this is the old formulation, usually attributed to St. Augustine, that God is a circle whose center is everywhere and whose circumference is nowhere. But I found recently in Hermetic literature that this saying is attributed to a Hermetic oracle. I don't, however, know the authority for this tradition; it is stated by an Italian humanist and I have had no chance yet to look up his authority. But usually, when the alchemists quoted from the Christian Fathers, they quoted correctly, and they made use of them very often. So if they had been convinced that St. Augustine was the authority for that metaphor they would surely have said so because they liked to quote the Fathers. In the Middle Ages it was always a recommendation; it meant: we are received, we are well spoken of, we are in good company. Naturally they had always a bit of inferiority feeling with reference to the church, so they even talked a lot of patristic language and used patristic metaphors in order to increase the authority for their statements. So when they definitely state that formulation to be of Hermetic origin and quote a so-called Hermetic oracle which is perfectly unknown to me, there might be something in it. I would not go so far as to say that St. Augustine borrowed it from any known Hermetic tradition—there is no such image to be found there as far as my knowledge goes—but there are numbers of Hermetic quotations from texts of which we have no evidence, because they have been lost. Therefore there is the possibility that that statement is authentic. It is also possible that it was a new invention, for the circle is an archetypal image that can occur anywhere without a direct tradition. For instance, you find it used very beautifully in Emerson's essays, in that chapter called "Circles." Of course he was aware of St. Augustine—he quoted him—yet the use he made of it is not at all what St. Augustine would have made, which shows that it was a living archetypal fact in Emerson's case.[6]

Well now, it is perfectly certain that what Nietzsche means is that virtue is nothing that can be taught or given or acquired; virtue is what you are, your strength. And your strength is of course a metaphor

[6] Emerson's essay begins: "The eye is the first circle; the horizon it forms is the second; and throughout nature this primary figure is repeated without end. It is the highest emblem in the cipher of the world. St. Augustine described the nature of God as a circle whose centre was everywhere and its circumference nowhere." But Emerson makes no citation, and Jung is perhaps right in suspecting that the idea had a source other than Augustine. Surprisingly, Emerson was a particular favorite of Nietzsche. "Jung and Transcendentalism" has been discussed by Edward Edinger in *Spring* (1965), pp. 77ff., and by William McGuire in *Spring* (1971), pp. 136–40.

again, for only conditionally is it your strength: it is the strength to which you belong, in which you are included. You see, this is the embarrassed formula of a mind that has stated that God is dead, because every mind of a former epoch would have said we were included in God, that our virtue was the strength of God and nothing else. But since God is dead and non-existent now, you must invent clumsy formulas, must say this is a strength to which I belong, which manifests psychologically. And then naturally you are in the devil's kitchen because that strength which manifests in you might be a very bad emotion or a very bad desire, so that the whole world would say, "How immoral, how disgusting!" A good Christian might say your belly was apparently your God, because your greatest emotion lay in eating and drinking. Or the most powerful thing in certain people is their fear for their reputation, their respectability; and then their respectability is their greatest strength, their greatest virtue, their God. Or they may have a foolish conviction. Or in a drug fiend, the desire for drugs is the strongest thing in his life; that is his virtue according to the definition, the power within him which cannot be overcome.

You see, all this agrees with our definition of God; as that psychological fact which is not necessarily good, it also can be destructive. But in admitting that, we are in line with all religions of all times, with the sole exception of very late Protestantism.

# LECTURE III

19 May 1937

* * *

Now we arrive at the idea Prof. Reichstein has alluded to, that the triangle is a one-sided symbol and always has been used as such.[1] For instance, in alchemy they make much use of the triangle in this form: and that form: the first meaning the flame or the fire, and the second meaning water. And fire and water are typical representatives of the opposites. You find this symbolism on the frontispiece of the *Songe de Poliphile* in the union of the teardrop and the flame, called in their interpretation the fires of passions and the tears of repentance.[2] That was an attempt at the union of opposites: namely, a process of life looked at from a static point of view. This is always necessary for the creation of a symbol, because it is only a symbol when it expresses opposites; otherwise it has no meaning. It must be an idea superior to any definite one-sided philosophical or intellectual concept. Now, the triangle in the first place—and when Nietzsche uses it, it cannot very well mean anything else—is the idea of the Christian Trinity which is always represented as a triangle, as you know. And the triangle is a one-sided principle inasmuch as the evil is lacking in that symbol; therefore it doesn't comprehend the real meaning of the world, only one side of the universal substance. Then where is hell, where is the shadow? The world cannot consist of light only, so it is clearly one-sided.

*Dr. James:* It is only masculine.

*Prof. Jung:* Yes, it consists of three masculine entities. Now where is

[1] Strictly speaking, Jung meant a symbol lacking the one side that would represent wholeness.

[2] A member of the seminar, Linda Fierz-David, was to publish *The Dream of Poliphilo* in 1947. The English translation, by Mary Hottinger, appeared in 1956 (Princeton/Bollingen Series XXI). Jung wrote the foreword for this work of interpretation. In CW 12, fig. 33 represents Poliphilo surrounded by nymphs, as reprinted from Beroalde de Verville, *Le Songe de Poliphile* (1600).

the female? Our world consists very tangibly of man and woman, but the divine world apparently is a society of men exclusively. That one-sidedness was felt in the Middle Ages tremendously; it was realized but it was simply impossible to bring about a reformation by which the female element could be introduced into the Trinity. The Catholic church had the power: the pope could introduce the feminine principle, but not into the Trinity, for it would then be a quaternion. You find that conflict between three and four throughout the Middle Ages in all forms and it really goes back to the fact of that quite insurmountable problem of introducing the feminine element into the Trinity. For the female meant darkness and evil—hell and woman were practically the same. You see, that simply comes from the fact that woman *is* associated with darkness, as the female element has always been in China for instance, and old China has of course a very much more balanced view of the world than we have in the West, including the Near East which is as unbalanced as we are.

You know, we are an unbalanced race, so our nervous system is very inferior in a way; we are highly gifted, both wind- and flame-like, but we have little earth. Therefore we are chiefly bandits, warriors, pirates, and madmen. That is the characteristic of the West as may be seen in the expressions of our faces. Study the faces of other races and you will see the difference: we have all the characteristics of more or less mad people. It is perfectly obvious—I have seen it—and that is what those other people think *au fond.* We are deeply sensitive and touchy and susceptible, we cannot stand pain and are highly excitable. We are like sort of geniuses with a great number of insupportable character traits. This is sad but so it is, and it probably accounts for the fact that we have such a one-sided idea of the deity. For an unbalanced condition always harbors a feeling of inferiority; any one-sided person has a feeling of inferiority, a feeling that he has deviated. Naturally he has deviated from nature and that gives a feeling of inferiority. The white man is chiefly characterized by an indefinite megalomania coupled with the feeling of inferiority: that is the thing which pushes us on and on. We must know everything, always in search of our lost divinity, which we can have only as long as we are in tune with nature. So even our most cherished trinity, the essence of the highest imaginable qualities, is coupled with and compensated by the idea of a devil.

There is no such thing as a devil in classical Chinese philosophy; there it is a matter of two opposites which are the agencies of the world, Yang and Yin, and as Yang is bright and dry and fiery, everything on the positive side, so Yin is everything on the other side, and Yin is the female. That is the inevitable association, darkness and femininity.

We have no such point of view since we are hopelessly one-sided, so if we think straight and logically, we arrive at the conclusion that woman and hell are identical.[3] You see, if woman were only the female element, the Catholic church could easily introduce her into the dogmatic heaven, but that woman has a tail which leads straight to hell, so she would carry hell into heaven. You have probably read those visions of the old poet Guillaume de Digulleville where he describes his vision of heaven.[4] There is God on his throne as the king of heaven, and with him his consort, Mrs. Queen, who is also sitting on a decent throne, but it doesn't consist of pure flaming gold. It is of rock crystal of a brownish color, showing that she carried the mineral up to heaven—of course in a diaphanous form, yet some color, the brown of the earth, was adhering and went up to heaven too. That was the idea of a very sublime earth which Mary brought up to heaven. It is not a dogmatic idea, but it is a very valid assumption in the Catholic church that Mary is the only mortal being who has been united with the body immediately after her death, a thing which happens to other mortals only on the day of judgment. Then we all unite with our bodies—of course the subtle body, not the gross body, but containing a reasonable amount of physical atoms, presumably a bit gaseous but having weight: it is materially substantial. But Mary had that chance of being the only one to be united with her body immediately after her death, and so she carried up the earth principle. On account of that, however, she is not one of the saints and she is not divine. That is just a fact and there is nothing to be done about it, for if they made her a goddess there would be trouble—she would bring in darkness. As it is, she fills the position of mother of mercy and is particularly approachable to very bad sinners, having a special understanding of that rabble, naturally a rabble which is beginning to repent of its quality.

Now we surely make no mistake in assuming that the underlying idea of that triangle is the Christian Trinity, but on the back of the tarantula it clearly represents the evil principle of the earth. Before going into that, however, I should call your attention to the fact that any insect or animal that has no spinal cord, only a sympathetic nervous system, represents the same thing in man: namely, that psychology which is more linked up with the *plexus solaris* or with the sympathetic system than with the spinal cord and the brain. There must be such a bridge, be-

[3] The difference, as Jung often shows, is that in Taoism, Yin, though dark, is not any less benign (or powerful) than Yang.

[4] Guillaume is discussed in CW 11, pars. 116–25, where Jung identifies him as a Norman poet and a monastic priest of the 14th century who described paradise as consisting of forty-nine rotating spheres.

cause the function of the intestines, for instance, closely depends upon conscious processes, things that presumably happen in the brain. A very conscious trouble can disturb the function of the intestines, and on the other side the state of the intestines can affect the mind; in studying the anatomy of the nervous system one sees that there are any number of bridges by which these enervations can reach this side or the other. So it is certain that the sympathetic system has a sort of psyche; it can harbor contents that perhaps become in time conscious contents. And as a matter of fact, in all cases, practically, where it is a matter of the repression of certain contents, or the retention of contents in the unconscious, we see disturbances of the intestines, particularly in hysteria. The very name *hysteria* comes from this fact: *hysteros* is the uterus that was supposed to be chiefly the cause of hysteria. Of course that is a wrong causality. It is a mere symptom of the fact that there is a disturbance in the unconscious causing trouble on this side and on the other side, in the body as well as in the mind.

The tarantula, therefore, would represent the sympathetic system, and usually when one approaches one's inferior function, no matter what it is, one reaches there this sphere of the sympathetic system. It is always a sort of descent, because the differentiated function is up in the head, the conscious is linked up with the grey matter, whether it is sensation or anything else, and the inferior function is always more connected with the body. When, therefore, Nietzsche is confronted with the unconscious he is confronted with his inferior function. His main function is surely intuition, which would be up above, connected with the brain, with consciousness, and that is in opposition to the things below, namely, the three other functions, a trinity. He was strictly identical with *one* function. Sure enough, Nietzsche in the time when he wrote *Zarathustra* was absolutely identical with intuition, using only that function, to the very exhaustion of his brain. *Zarathustra* created a peculiar disturbance in his brain: it really brought about his final insanity on account of the extraordinary strain to which it was subjected.

Now, this was an ideal situation for the constellation of the lower trinity, the trinity of the functions in the unconscious—in the first place sensation, being *la fonction du réel*, as opposed to the function of intuition, and the auxiliary functions thinking and feeling, which are both to a great extent also unconscious. I called your attention in the last chapter to the fact that Nietzsche as an intuitive simply touches upon a thing and off he goes. He does not dwell upon the subject, though in the long run one can say he really does dwell upon it by amplification. But he doesn't deal with things in a logical way, going into the intellectual process of elucidation; he just catches such an

intuition on the wing and leaves it, going round and round and amplifying, so that in the end we get a complete picture but by intuitive means, not by logical means. For instance, he does not arrive at the tarantula by logical means, not at all; otherwise he would have much to say about what he writes here, but we hear not a word. We can only catch at his birds, or flies, or sparks, and from the ensemble of all these isolated bits we get a complete picture.

# LECTURE VI

9 June 1937

*Prof. Jung:*

Here is a question by Mrs. Crowley: "Last week you said, Nietzsche was born in an age which marked the death of the Spirit, in that *Geist* had become mind, and that in opposition to that Nietzsche expressed the *dynamis* of spirit as if he were one of those megaphones of powers in human society wanting to be released. This is what is unclear to me. If Nietzsche was voicing the new *Geist*, how account for the Superman who seems to epitomize the consciousness of the 19th century with its one-sided power drive? My impression was that Nietzsche expressed the consummation of an epoch, not a beginning. If it had been a beginning, wouldn't he have had the experience of the birth of God rather than his death? I thought that was the clue to his self-destruction, that he couldn't make the bridge to the beginning, but served as a sort of grave digger for the epoch."

This goes of course to the core of the whole problem of Nietzsche's *Zarathustra*. You see, *Zarathustra* is just everything: it is like a dream in its representation of events. It expresses renewal and self-destruction, the death of a god and the birth of a god, the end of an epoch and the beginning of a new one. When an epoch comes to an end a new epoch begins. The end is a beginning: what has come to an end is reborn in the moment when it ceases to be. That is all demonstrated in *Zarathustra* and it is most bewildering. It is terribly difficult because there are so many aspects. It is exactly like a dream—a whole world of prospects—so you cannot expect cut-and-dried formulas. Whatever one says about *Zarathustra* must be contradicted, as he contradicts himself in every word, because he is an end and a beginning, an *Untergang* and an *Aufgang*. It is so paradoxical that without the help of the whole equipment of our modern psychology of the unconscious, I would not know how to deal with it. We stopped at a place where we were right in the midst of a paradox, where Zarathustra was speaking of the spirit, the *Geist*.

> Ye know only the sparks of the spirit: but ye do not see the anvil which it is, and the cruelty of its hammer!

You see he tried, in his very intuitive way, to hint at the nature of the spirit—in a few words to explain or to comment on his own view of it. But he merely throws out some sparks about a thing which would need a thick volume, an enormous dissertation, to make what he is trying to say quite clear. Nietzsche is particularly aphoristic in his thinking as you know. With the exception of his very early *Unzeitgemässige Betrachtungen*, practically everything he has written is aphoristic.[1] And even *Zarathustra*, despite the fact that it is a continuous text, is aphoristic in nature; it is split up into many chapters very loosely hung together, and the chapters themselves are split up by a multitude of intuitive sparks or hints. As I said, as soon as he has an intuition, off he is already to the next one, as if he were afraid to dwell upon one single subject, one single intuition, because it might catch him. And catch him it most certainly would. For instance, he says spirit is the anvil. Well, if you remain with that statement for a while you find yourself between the hammer and the anvil and so you get a most needed explanation. But already in the next sentence, "Verily, ye know not the spirit's pride," he jumps away, as if it were plain that the spirit is so inaccessible, so proud, that he cannot get anywhere near it. You see, he approaches for a moment, and then immediately feels that this is too hot—it cannot be touched—and off he goes, to speak about the spirit's pride, and its humility, an entirely different aspect.

Of course, we must stick to such very awkward statements in order to elucidate them. Jumping over those passages would mean being superficial, reading *Zarathustra* as everybody else reads it: just glancing at it. It is so slippery, you slip off the subject for a moment, hesitate and glance at the next sentence, and already you are spirited away from the thoughts he has intuited. You know, I pointed out last time that Nietzsche was proclaiming here a conception of *Geist* which was entirely different from the intellectual concept of the 19th century, and we are now well on in the 20th century and still our idea of *Geist*, mind, spirit, is very much the same. Not much has changed since, except our collective psychology, which can be seen in the political conditions. To know what *Geist* is, look at the collective mentality of our days; then you get an idea why Nietzsche says that *Geist* is anvil and hammer. Now,

[1] The *Untimely Meditations, or Thoughts Out of Season* (1873–1876). Jung would willingly have added the still earlier *The Birth of Tragedy from the Spirit of Music* (1872), a work he knew well and dealt with extensively in CW 6. Other works combine essays and aphorisms.

these are typical pairs of opposites: the anvil is the Yin part and the hammer is the Yang, the active part, and there must be something in between, but he carefully omits to say what it is. It is man. Between the hammer and the anvil is always a human being.

You see, it is a terrible conflict. Of course, we know there cannot be any spiritual manifestation, which according to Zarathustra's definition is a dynamic and *not* an intellectual manifestation. That was the mistake of the 19th century, or the magic if you like to say so. We thought we were mighty magicians and could fetter the spirit in the form of intellect and make it serviceable to our needs, but Zarathustra rightly points out that this is one of the great mistakes of the age. Such a thing as spirit never could be fettered. It is free by definition—it is a volcanic eruption and nobody has ever fettered a volcano. Now, wherever there is such a mighty phenomenon as a volcanic eruption, there is a mighty possibility of energy; and energy cannot be without pairs of opposites: a potential is needed in order to have energy. So if there is a mighty manifestation of energy you can safely assume the presence of extreme pairs of opposites, a very high mountain and a very deep valley, or a very high degree of heat and a corresponding coldness; otherwise there would not be the potential. That is what he wants to express by the idea that the spirit is an anvil and a hammer. You see, the spirit is not only a dynamic manifestation, but is at the same time a conflict. That is indispensable; without the conflict there would not be that dynamic manifestation of the spirit. The spirit, to repeat, is essentially a tremendous, dynamic manifestation, but what that is, we don't know. Just as we don't know what the state of Europe is essentially; it is a spiritual manifestation but we only see the opposite aspect and complain about the hammer and the anvil. But those are simply the pairs of opposites as in any manifestation of energy.

Now of course, the pairs of opposites in the spirit, the great conflict, is such a hot problem because here the question arises: what are these opposites? You see, Nietzsche says nothing; of course for a fraction of a second he happens to look at it and then instantly he looks away, complaining about the proud spirit that doesn't allow itself to be touched. As a matter of fact, it is too hot, or it is so magnetic, that if you touch it you are instantly caught, and then you are in between the hammer and the anvil. The pairs of opposites in any spiritual manifestation are tremendous contrasts, because you see quite accurately that this point of view is true, and you see just as accurately that the directly opposite point of view is true as well, and then naturally you are in a hole. Then there is a conflict. For inasmuch as you are caught by a conviction, entirely convicted of something, and are honest, you must say, "Well, if

*this* is true, it means something"—you see, such a thing gets a moral rise out of you. Of course there are chess players, people with an absolutely detached intellect, who are never roused by anything. You can make this or that statement, and if it is the truest thing on earth it makes no difference. They don't react to it; they have such a thick hide, or are such a swamp inside, that it simply means nothing. But other people have a certain temperament in that respect so to them a truth really means something.* And Nietzsche was such a man. He said that a spark from the fire of justice fallen into the soul of a learned man was sufficient to devour his whole life, which means: if you once understand that this is the truth, you will live by it and for it—your life will be subject to the law of this truth.

That is all very well as long as you know that this is the only truth, and of course we are all educated in that sense; every age has preached to us that there is only one truth and that is a truth forever. It cannot change. There is only that one fact. And necessarily from that conclusion all other values are at fault—lies or illusions. Then as long as we live by a perfectly safe truth—which means a truth by which we can really live—naturally things are quite simple. We know what we have to do; we have a safe regulation of our lives, a moral, practical, philosophical, and religious regulation. But if you should become aware of the fact that the contrary truth is equally true, what then? That is such a catastrophe that nobody dares to think of the possibility. You see, if Nietzsche would stop for a moment, remain with his statement for just a fraction of a second, he would ask, "What is my anvil—that safe, absolutely unshakable basis of truth? And what is my hammer, which is equally a truth but an opposite truth?" Then he would instantly be in his conflict, the conflict of Zarathustra. He would have to say, "Well, inasmuch as Zarathustra is my truth, what is its opposite?" And he must admit that its opposite is equally true. If Zarathustra is the hammer, what is the anvil? Or if Zarathustra is the anvil, what is the hammer? You see, he would be swept into an overpowering conflict; it would tear him to shreds if he should stop to touch it, so it is quite humanly comprehensible that he jumps away. It is too critical, too difficult, nobody would touch such a live wire. He explains his attitude by saying the spirit is proud and didn't allow him to go anywhere near it, but at the same time he says, "Still less could ye endure the spirit's humility, should it ever want to speak," which is just the opposite. Spirit is proud, yet you could not stand its humility—which means that *he* would not

* For a vivid fictional account of precisely this theme, see Vladimir Nabokov, *The Defense* (New York, 1970).

stand its humility. Now, whatever he says betrays an extraordinary pride, so that critics have always complained that Nietzsche suffered from megalomania. But he is quite aware of the fact that the spirit is also extremely humble, so humble that he can hardly stand it. And this is again a new aspect, full of conflict. I continue with Nietzsche's words,

> And never yet could ye cast your spirit into a pit of snow: . . .

We must read it: *I* could not afford to cast my spirit into a pit of snow. You see, if he should realize the humility of the spirit, it would mean dipping old Zarathustra into cold water or snow, because he is really too big. And so if Nietzsche should prick the bubble of his inflation, he would collapse till he was the size of his thumb, and that would be spirit too, the spirit being both the greatest and the smallest. The deity itself would necessarily force him to such an extraordinary maneuvre. But Nietzsche himself in his intuitive function is still under the influence of centuries of Christian education, so he is unable to stand the sight of the spirit being the greatest, the proudest, and at the same time the most humble, the greatest and the smallest, the hammer and the anvil. Therefore, he naturally jumps away again, accusing his time that they are unable to dip their spirit in the snow. Yes, then he is very careful not to let the heat rise to such an extent that it would suddenly by *enantiodromia* change into ice. But that is what has happened to him:

> ye are not hot enough for that! Thus are ye unaware, also, of the delight of its coldness.

It should be: thus *I* am unaware—that it might be very agreeable to cool down such excessive heat. The spirit is only bearable if it can be checked by its own opposite. You see, if the deity, being the greatest thing, cannot be at the same time the smallest thing, it is utterly unbearable. If the greatest heat cannot be followed by the greatest cold, then there is no energy, nothing happens. So spirit can only be alive inasmuch as it can be very hot and very cold, very proud and very humble. Now of course, the spirit is never proud and the spirit is never humble: those are human attributes. Inasmuch as we are inflated we are proud; inasmuch as we are deflated we are humble. The spirit fills us immediately with an inflation, which means an *Einblasung*, a breathing into. A balloon is an inflation, and since spirit is breath or wind, it has that effect. But an inflation only has a moral or philosophical value if it can be pricked, if you can deflate; you must be able to submit to deflation in order to see what inflated you before. In that which is coming out of you, you can see what has gone into you. Therefore it would be necessary that Nietzsche should submit to his own paradox.

But being intuitive he touches it and leaves it: it is too dangerous to him. He continues in the same way his moral exhortation,

> In all respects, however, ye make too familiar with the spirit; . . .

It is really true that we have been too familiar with the spirit, making it into an intellect that was to be used like a servant. But all that familiarization of the spirit doesn't touch its real nature; we have gained something by acquiring that most useful and important human instrument, the intellect, but it has nothing to do with spirit. Of course it is only from wrestling with the spirit that we have produced the intellect at all, but the production of intelligence through the contact with the spirit has an inflating effect, for when the spirit subsided we thought we had overcome it. But it simply disappeared, because the spirit comes and goes. For instance, you resist the wind, and after a while it subsides, and then you might say you had overcome it. But the wind has simply subsided. You have learned to resist it, but you make the wrong conclusion in assuming that your faculty of resistance has done anything to the wind. No, the wind has done something to you; you have learned to stand up to it. The wind will blow again, and again your resistance will be tested, and you might be thrown down if the wind chose to become stronger than your resistance. So when we became familiar with what we thought to be spirit by calling it intellect, we made that mistake—we came to the conclusion that we really were the fellows who could deal with the spirit, that we had mastered and possessed it in the form of intellect.

> and out of wisdom have ye often made an almshouse and a hospital for bad poets.

Namely, a collection of useful sentences and principles. If anywhere a wind blows, we take a collection of useful sentences and apply one. Or we may use proverbial wisdom to get out of awkward situations, but it is not helpful to our neighbor. "A hospital for bad poets"—very good! I do not need to elucidate that.

> Ye are not eagles: [He should say, *I* am not an eagle.] thus have ye never experienced the happiness of the alarm of the spirit.

This translation is hopeless. To be alarmed means to be a bit upset or excited, while the German *Schrecken* means really "terror." The "alarm of the spirit" is poor and inadequate. The fact that this translator has chosen the word *alarm* shows how little he can imagine the nature of

the spirit.[2] When a hurricane is blowing against you, particularly if you are in a boat on the open sea, you feel absolute terror, and the spirit is such an elemental phenomenon. I remember a case, a very educated man who always had much to say about the spirit, but he didn't see that one could be in any way alarmed or terrified by it—the spirit to him is something quite nice and wonderful. But that same man would be utterly shaken, get into a complete panic, if he were exposed to a more or less disreputable situation. If I should say, "Public opinion is also the spirit, and your terror of it is the terror of the spirit," he would not understand of course—it would be altogether too strange to him. Yet the fact is that the only god he was afraid of is public opinion. In other words, Mrs. Grundy is his god. You see, that is the natural truth: just where we are overcome, where we give out, that is the deity.

You know, whenever something overcomes you, when you are under an overwhelming impression, or when you are merely astonished or upset, you say, "Oh God!"—exactly as the primitives when they hear the gramophone for the first time say, "*Mulungu!*" (which means mana), and as we say, "*Gott!*" But in German, one uses that word more freely than in English. You have all sorts of circuitous paraphrases for the name of God on account of your better education, but in the German language one is more or less bound to the truth, not from any kind of sincerity or modesty but because one cannot help it—it just blurts out. So when you are overcome by excitement and wrath, you curse, and there is hardly any curse in which there is not a blasphemy. In anything that has an overwhelming effect, in any kind of affect, you experience the deity. If you are overcome by Mrs. Grundy you know where your goddess is, and if you are overcome by drink, well, God is in the alcohol of your drinks. That is a bitter truth. People do not like such a statement, but it is really the truth. So the spirit, being a dynamic manifestation, is a terror, an insurmountable affect. Now Nietzsche continues,

> And he who is not a bird should not camp above abysses.

But a bird never *camps*, particularly not over an abyss. Perfect nonsense! The idea is that only a bird which is aloof and can fly away, is able to live at all above such abysses. It means the untouchable spirit. It needs an eagle with an extraordinary power of flight to stand the neighborhood of the spirit. And it is an aloofness—the aloofness of the intuitive type that sees the thing yet will not touch it.

[2] Holingdale* renders this: "You are no eagles: so neither do you know the spirit's joy in terror."

> Ye seem to me lukewarm ones: but coldly floweth all deep knowledge. Ice-cold are the innermost wells of the spirit: a refreshment to hot hands and handlers.

Now again an awful translation: "handlers" is wrong.

*Mrs. Baumann:* In my translation it is "and to them that labour."

*Prof. Jung:* That also is not good. The German *Handelnden* is really not translatable. It means those that act, that are doing. The hands are the instrument of doing, so when you dream of the hands it means the doing or executing part of yourself, the way you touch things, the way you handle certain situations—all that can be expressed by the hands. If a finger is cut off, it means a restriction in your way of handling things, or a sacrifice to the peculiar spirit of things, or that you touch them with a partially sacrificed hand, that is, reverently, remembering the gods that are dwelling in them. Therefore you cannot touch a thing immediately with your bare hand and with your full power or grip, but will wear gloves; having to handle people with gloves means also a sort of restriction, or a certain care, a measure of protection. You see, all that refers to acting or to actually doing.[3]

Here we encounter again Nietzsche's very peculiar love for the metaphor of ice and snow and cold—all that contrasts with the heat. He understands the spirit chiefly as hot, like a lava flow or a fiery explosion, and the contrast would be extremely cold. That is the same as pride and humility, the pair of opposites in the spirit. The spirit as a manifestation of energy is very hot on the one side and very cold on the other. If one has an inflation, then one is only balanced if the bubble can also be pricked; if you are increased in size by inflation, you must also have the experience of decreasing to an incredibly small size. You can, of course, infect other people by inflation, can cause a sort of mental contagion; people are often inflated and they have an equally inflating influence on other people. Also the contrary is true: when a person is too small for his size he can have a deflating effect upon others. It doesn't matter whether you are too big or too small, whether you are beyond your size or so far within your own confines that you don't even touch your frontiers—either can have such an effect. So where there is inflation there is also the contrary; where there is the heat of the spirit there is also the coldness. And since it is not a human phenomenon—it is just not: it is a nature phenomenon—it has not human proportions. It is too big and too small, too hot and too cold, and whoever gets into that pair of opposites is between the hammer and the anvil.

[3] Hollingdale* also has "handlers," but Kaufmann* has "men of action."

> Respectable do ye there stand, and stiff, and with straight backs, ye famous wise ones!—no strong wind or will impelleth you.

These wise ones are the people who have resisted the hurricane to such an extent that even the hurricane gave up, and then they think that they have mastered the hurricane.

> Have ye ne'er seen a sail crossing the sea, rounded and inflated, and trembling with the violence of the wind?

Here he himself uses the term *inflation.* But that ship with the inflated sails thinks that she has a very big belly—thinks that *she* is sailing, nobody else, and she doesn't think of the wind that is pushing her. Inflated people never reckon with the fact that that increase of size is really due to an inflating spirit, and of course nobody else would think that they had any particular spirit. Yet they have, otherwise they could not be inflated. Naturally, this conception of the spirit is utterly inapplicable to the Christian idea of the spirit. But if you have a conception of the spirit such as Zarathustra hints at, you can understand the true nature of inflation; there is something visibly negative in it and something very positive.

> Like the sail trembling with the violence of the spirit, doth my wisdom cross the sea—my wild wisdom!

This wild wisdom is the wisdom of nature, of the unconscious that *is* the wind, and anybody driven by the unconscious is in a state of savage natural wisdom which is not human.

> But ye servants of the people, ye famous wise ones—how *could* ye go with me!

Inasmuch as he is the wind, they naturally resist him, so there is no reconciliation between the two. But sometimes the wind is so strong that those famous wise ones are blown away like dry leaves.

Now in this chapter, Nietzsche is really reaching the point where he becomes confronted with the true nature of the spirit; and since this was for his time an entirely new discovery, he is quite justified in feeling that it is an important discovery. Yet we have seen the signs of his hesitation, his shyness in touching that thing; as usual, he just gives a hint and disappears again. That is the way in which the intuitive generally deals, not only with his problems but also with his life; he creates a situation and as soon as it is more or less established, then off he goes because it threatens to become a prison to him, so his life consists chiefly in movement, in discovering new possibilities. And that goes down into every detail, so we are not at all astonished to find Nietzsche

in exactly the same condition when it comes to his confrontation with the true nature of the spirit.

You see, whenever an intuitive escapes a self-created situation, he is only apparently rid of it. That unfinished thing clings to him and will in time lame him; he carries it with him and it has a paralysing effect. For instance, he oversteps the reality of his body, time and again, and the body takes its revenge after a while: it gets out of order and makes him sick. Many intuitives are particularly troubled with all sorts of illnesses which arise chiefly from neglect. Or he may be troubled by his banal situation; always at cross purposes with his surroundings, he loses opportunities and is never settled. He never gets rooted, in spite of the fact that he has a marvelous ability to worm himself into new situations, to make friends and acquaintances and to be well spoken of for a while. Then it becomes a prison to him and he escapes—thank heaven that chance has come! And he forgets that he carries the old situation with him, but it is no longer outside of him, it is inside; and it will go on living as an unfinished thing in himself. For whatever we do and whatever we create outside, whatever we make visible in this world, is always ourselves, our own work, and when we do not finish it, we don't finish ourselves. So he carries that burden all the time with him; every unfinished situation which he has built up and left is in himself. He is an unfulfilled promise. And what he encounters in life is also himself, and that is true for everybody, not only the so-called intuitive. Whatever fate or whatever curse we meet, whatever people we come into contact with, they all represent ourselves—whatever comes to us is our own fate and so it is ourselves. If we give it up, if we betray it, we have betrayed ourselves, and whatever we split off which belongs to us, will follow and eventually overtake us. Therefore, if Nietzsche tries here to avoid the contact of the spirit, we can be sure that the spirit will catch hold of him: he will get into that out of which he thinks he has escaped. You see, this is the introduction to the next chapter. *Zarathustra* is the confession of one who has been overtaken by the spirit.

Nietzsche himself handled all that people then called spirit and still call spirit. In a most brilliant way, he wrote in the style of the best aphorists. He was brilliant in his formulation and expression, and the mind or the intellect was in his hands like a sword handled by a master. But just that turned against him. Because he handled it so brilliantly, he was convinced that it was his own mind and overlooked the fact entirely that the wind was pushing his vessel. The motor power of his craft was not himself and his ability, but was the spirit, at first invisible or only visible as if it were his own brilliant mind. Then more and more it became clear to him that it was not himself. He even felt when he

wrote *Zarathustra* that Zarathustra was not himself, and therefore coined that famous formula, *Da wurde eins zu zwei und Zarathustra ging an mir vorbei.* In that formula he confessed his conviction that he and the spirit were two. In the part of *Zarathustra* which we have hitherto dealt with, he was practically identical with that spirit, but we may expect that after a while this must come to a head and then he will be confronted with that power which moves him. Here he comes very close to it; he has here the intuition of the true nature of the spirit. People with a considerable inflation are utterly unable to realize their identity with the driving force. It always needs an exaggeration of the inflation in order to explode it, and so it happened to Nietzsche.

Now in the next chapter called "The Night-Song" he realizes the nature of the spirit profoundly; he is still identical with it, but to such an extent that he begins to become aware of the inhuman or superhuman nature of the spirit, and he feels his own reaction against it. In other words, he becomes aware of the hammer and the anvil. This is a great experience: it is the apex of a long development and at the same time an end and a beginning. It is a catastrophe and it is what antiquity would have understood as a *rencontre* with the deity. Whenever that happens in *Zarathustra* his language becomes, one could say, truly divine; it has been sometimes grotesque, often brilliant and intellectual, but then it loses that quality and takes on the quality of music. That is the case here. This is the first place in *Zarathustra* where his language becomes truly musical, where it takes on a descriptive quality from the unconscious which the intellect can never produce; no matter how brilliant the mind, no matter how cunning or fitting its formulations, this kind of language is never reached. It is of course exceedingly poetic but I should say *poetic* was almost too feeble a word, because it is of such a musical quality that it expressed something of the nature of the unconscious which is untranslatable. Now, in the English or French translations you simply cannot get this, as, for instance, you cannot translate the second part of *Faust.* There is no language on God's earth which could render the second part of *Faust*—the most important part.

# LECTURE VII

16 June 1937

* * *

*Prof. Jung:* In my German seminar on children's dreams, I have just been analysing a dream of a little boy between three and four years old, who repeatedly dreamt that the white maidens came down every night in an airship and invited him to come with them up to heaven. That motif is like one you certainly know which occurs in a famous poem of Goethe.

*Mrs. Fierz: Der Erlkönig.*

*Prof. Jung:* Yes. *Du liebes Kind, komm, geh mit mir!*[1] And some of you English people must have seen that most suggestive play by Barrie, *Mary Rose,* about the "Island that wants to be visited," where the child hears the voices of the elves who want to play with him, the Green Folk, presumably those nice maidens who seem to be always ready in the unconscious to entice lonely wanderers or children.[2] You might have encountered them also in a recent publication of mine, "Traumsymbole des Individuationsprozesses," where those nymphs are sort of dancing girls. And in the *Songe de Poliphile,* the nymphs are the first thing he meets after the ruined city. (There is a picture of them in the book.)[3] Now here we have the same symbolism. Who are these maidens and what do they mean psychologically?

*Mrs. Fierz:* It is a plurality of anima figures.

*Prof. Jung:* Exactly. You see, the anima by definition is always one that is two, but those two are identical as you will see in this chapter, though of most contradictory qualities, the yea and nay at the same time. But it

[1] In Goethe's poem (and Schubert's song), the Erlkönig summons those whose time has arrived with "Come, dear child, go with me."

[2] James Barrie (1860–1937) was an immensely popular Scots playwright and novelist. In one of his lesser known plays, *Mary Rose* (1924), the title character, like Peter Pan, exists off and on in a world where there is no growing old and dying.

[3] For *Le Songe de Poliphile,* see above, 19 May 1937, n. 2.

is a definite person, so definite that every man who is capable of introspection can give a definite picture of his anima. I have often tested men; it needs of course an introduction to the concept and a certain amount of intelligence and introspection, but as soon as they have grasped the idea, the picture is right before their eyes. Now in this case it is not one figure but several so it must be a very particular condition of the anima. What accounts for such a multiplicity of animae? Under what condition would she be so collective?

*Mrs. Crowley:* It would be a very primitive condition, inferior.

*Miss Welsh:* Very unconscious.

*Prof. Jung:* Yes, that is it. A multiplicity of anima figures is only to be met with in cases where the individual is utterly unconscious of his anima. In a man who is completely identical with the anima, you might find that plurality, but the moment he becomes conscious of that figure, she assumes a personality and is definitely one. This is in contradistinction to the animus in women, who as soon as she becomes conscious of him is definitely several. If there is a particular personality it is just that one, and there are always several others. The animus is in itself a plurality, while the anima is in itself a unit, one definite person though contradictory in aspect. So from such a symbol you can conclude that Nietzsche/Zarathustra is profoundly unconscious of the fact of the anima. Yet we cannot assume, inasmuch as Zarathustra is the typical wise old man, that he would be unconscious of the nature of the anima—that is excluded since he is always associated with the anima. The myth of Simon Magus and Helena is a typical example, and [the tale of] Faust and Gretchen is another, but not so good because she is too unconscious and he is not wise enough.[4]

*Mrs. Crowley:* On the other hand Krishna contained all this. Would he be so unconscious?

*Prof. Jung:* Utterly unconscious because he is the hero god and not the wise old man. That is the *Puer Aeternus* psychology of the heroic age where women were an indefinite multitude consisting of mothers, sisters, daughters, and prostitutes. There was no distinct woman, only a type. Therefore those Wagnerian heroes all had to do with indefinite Walkyries; there is only one definite anima, Brünnhilde, but she is chosen by her father, the wise old man. In the myth of Krishna, they are milkmaids or shepherdesses, you know. He comes to a society of nice young girls, perfectly indistinct, all alike of course, and he chooses one who becomes his favorite, but he also married seven or eight others. Rhada is chiefly chosen to join him in the mandala dance, the *nrityia*,

[4] For Simon Magus and Helena, see above, 5 June 1935, n. 4.

that circular dance which forms a mandala; Krishna and Rhada are in the center, of course representing the god and his shakti.[5] Now this is a very similar situation. Zarathustra is the hero god coming to the dancing girls.

[5] Jung says elsewhere that some of his women patients have preferred dancing a mandala to drawing one. "In India there is a special name for this: mandala nritya, the mandala dance. The dance figures express the same meanings as the drawings" (CW 13, par. 32). For a reproduction of a South Indian Bronze, "Lord of the Dance," see Zimmer/Myths, Plate 38.

# LECTURE IX

30 June 1937

*Prof. Jung:*

We had begun with "The Grave-Song" last week, and I want to go over those first paragraphs again. You remember that in these last chapters—"The Night-Song," "The Dance-Song," and "The Grave-Song"—we are concerned with Nietzsche's approach to himself. It is a sort of descent to his inferior function, and the Grave-Song is leading now to the precincts of the unconscious. As you know, the unconscious has always been—and is still—projected. Under primitive circumstances the unconscious is the ghost land, the land of the dead. It is completely projected, far more so than with us. We project the unconscious chiefly into our surroundings, into people and circumstances, and are very little concerned with the ghost land. Of course there are exceptions, but it is not an idea that would be part of the general public opinion; it is very unusual for anybody to be bothered by the ghosts of the dead. It would be rather an extraordinary case, or even pathological. People are far more inclined to accept the possibility that they suffer from a neurosis, or even from a slight psychosis; they prefer to think that they have obsessions or compulsions rather than explain their symptomatology by the presence of ghosts. So when Nietzsche approaches the unconscious, he calls it the grave-island or the silent isle in a sort of metaphoric way. He doesn't mean it too concretely. It is a metaphor but as it is not poetic language, it is also a bit more than a metaphor, and still contains something of the primitive atmosphere, something of the original aspect of an initiation or a descent to the unconscious. You see, an initiation has always to do with ghosts, and the approach to the unconscious therefore has also to do with ghosts in a more or less visible way. Sometimes it doesn't look like that at all, but in certain cases the approach to the unconscious is like a psychic phenomenon; peculiar things happen. It really looks like ghosts.

I once saw such a case. (It was published in one of my lectures but I will repeat it now.)[1] A woman, a rather hysterical individual, had gotten

[1] See CW 10, par. 123.

to a point when I felt that we should get something from the unconscious. You know, there are such situations. When people are in an impasse and one doesn't know exactly how to get them out of their difficulty, or when things are very unclear, one naturally has the feeling that now something should manifest—one should get a hint, or another factor should come into the game. That was the condition when she told me she had had a peculiar dream which she never had had before. She dreamt that she awoke in the night and noticed that the cause of her waking was that the room was filled with a strange light. First, she thought that she had left the electricity on but the bulb was not lit. The light was diffused and she didn't know exactly where it came from, but finally discovered that it issued from several places where there were sort-of accumulations of luminosity. Particularly in the curtains, which were drawn, she saw those round luminous accretions. And then she woke up, really. That was a dream, but of course it was not an ordinary one. It was a psychic phenomenon—what is called an exteriorization, whatever that is. I don't go much into the theories of these peculiar things; it was a dream, an objectivation of certain psychical things, and we have to be satisfied with this fact.

I told her then that something was on the way, because I knew from experience that when such dreams or similar facts occur, something else will soon come to the daylight. I rather expected that we would discover something that one could call psychological, but instead, the miracle with the glass happened. One morning at about seven o'clock she was wakened by a peculiar cracking and a trickling sound, and discovered that water was trickling down from the glass of water on her night table and that the whole of the rim of the glass had been split off in a perfectly clean-cut regular fashion. She called her maid to give her another glass and tried to sleep again. Suddenly she heard the same noise—the same thing had happened, and of course she got excited this time and thought it quite miraculous. She rang the bell again and the maid brought her another glass. And then the same thing happened once more. So it happened three times—three glasses were split, and all in the same regular way.

Now this is by no means the only case I have observed: I have another glass in my possession which was split in exactly the same way. It is an exteriorized phenomenon and it shows the peculiar reality of certain psychological events. Such things do happen under particular circumstances. And, as I said, the same phenomenon can take on the aspect of ghosts or of visions. All these phenomena, which of course have been observed since time immemorial, are the reason for the idea of a really existing ghost land, and the descent into the unconscious has always been thought of as a descent into that other world, a reestablish-

ment of the lost connections with the dead. A very good example is in Homer, where Ulysses descends into the underworld, and the blood of the sacrificed sheep makes the ghosts so real that they can speak. He has to wave them away with his sword and only allows certain ghosts to partake of the blood, that they may have substance enough to talk in an audible voice and to appear definitely.[2] All those stories in antiquity of the descent into Hades are of a similar kind; that was the old, primitive way of approaching the unconscious. And the approach to the unconscious in our days is still often characterized by such peculiar phenomena, which either happen in reality or in dreams of a very particular kind. From these dreams I got the impression that it was a matter of something far less futile or abstract than our conscious psychology; there is something there that approaches a certain substantiality.

So the analogy which Nietzsche uses here is partially a speech metaphor or a poetic image, and partially it is due to primitive reasons. The land of the dead is often an island—the island of the blessed, or the island of immortality, or the island of the graves where the dead are buried or the ghosts are supposed to live. Or it is perhaps a certain wood or a particular mountain—in Switzerland the glaciers are still haunted by the ghosts of the dead. And in the part of Africa that I saw, an especially dense growth of bamboos in the forest, the so-called bamboo-belt on Mount Elgon, was supposed to be the abode of the spirits. One really gets an extraordinary impression there. The bamboo grows very quickly and perfectly huge. The wind goes over the treetops way up above, no air can penetrate, and inside the wood it is completely still. The sound of steps is deadened by the moss and the dead leaves that cover the ground so deep that you sink in over your ankles. No birds live there so it is really soundless, and there is a sort of greenish darkness as if one were under water. The natives were scared to death of the ghosts and tried all sorts of tricks to escape being forced to go into that part of the wood. So Nietzsche's picture of the silent isle in the ocean is quite true to type, and he has to sail over the sea to reach that place where the dead live. You have probably seen the picture called "The Island of the Dead" by our famous Swiss painter Böcklin; it is practically everywhere in the form of picture postal cards and such horrors.[3] Now what does he meet there? He says,

> Resolving thus in my heart, did I sail o'er the sea.—
> Oh, ye sights and scenes of my youth! Oh, all ye gleams of love,

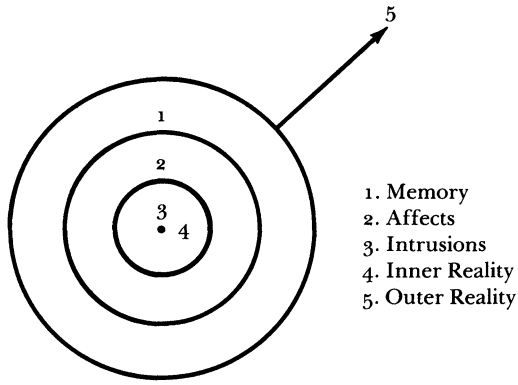
[2] *Odyssey* XI.22–33.

[3] Arnold Böcklin (1827–1901), a once popular and admired painter of mythological landscapes.

> ye divine fleeting gleams! How could ye perish so soon for me! I think of you to-day as my dead ones.

You see, the shadows of Hades that are coming up to meet him are instantly explained as his personal reminiscences—of course a very modern point of view. To a more primitive man it would have been the ghosts of the past—not the shadows, the ghosts of the people who were dead—just as Ulysses meets the spirit of his mother and embraces her again. We would say, "I had a very clear memory of my mother. I saw her as she was in life." But to a more primitive mind it is the mother who appears in reality, as it were, of course in a shadowy form. You know perhaps that story of the little black boy who used to sit with the missionary by the fire in the evening. He noticed that the boy always put a bowl of rice aside and talked and answered as if he were having a discussion with somebody. So he asked him about it and the boy said: "My mother comes every evening and sits with us by the fire and I talk to her." The missionary said, "I didn't know you had a mother and moreover I see nobody here." "Of course," said the boy, "I don't see her either, but she is here. I talk to her and she answers." We would say that in the evening, sitting by the fire, we remember our dead parents or our dead friends. It is the charm of an open fire that one begins to dream and one's dreams of course take the form of reminiscences.

Now this is another aspect of the approach to the unconscious: you get caught by your reminiscences of the past and follow the lure of your reminiscences. I mentioned last week a chart that I made in my German lectures of the structure of the ego. I depicted the ego as a circle, and in the first layer of the psychic structure would be reminiscences, or the memory, the faculty of reproduction (1). Outside (5) are the famous four functions that adapt to outer reality, serving us as functions of orientation in our psychological space; and you handle these functions by your will, giving direction to them inasmuch as they are subject to your willpower. At least one function is as a rule differentiated, so that you can use it as you like, but of course the inferior function is as if inside so that it cannot be used at will. The second of these layers round the center consists of affectivity, the source of emotions, where the unconscious begins to break in (2). The further you enter the ego, the more you lose your willpower: you cannot dominate in this inner sphere, but become more and more the victim of a strange willpower one could say, which issues from somewhere here in the center (4), a force you may call "instinct" or whatever you like—"libido" or "energy"—to which you are subject. You become more and more passive.




You see, we can rule our reminiscences to a certain extent—can order certain reminiscences to come up, for instance—and use our reproductive faculty that far. On the other hand, we largely depend on the spontaneity of our reproductive faculty to bring memories back. It often happens that they *won't* come back; you seek a name or a fact and cannot remember it, and then suddenly at another time it reproduces itself. Sometimes it is quite annoying, for it behaves like a *kobold*[4] or an elf: it is there when you don't need it, and when you need it, it is not there. So you are already annoyed by elfish interludes when it comes to your reproducing faculty, but still more when you come to affects (2).[5] You cannot produce an affect by will: it produces itself, and a real emotion is something that knocks you out of the house. You don't expect it and you have all the trouble in the world to sit on your affect, to control it and keep it quiet, and sometimes you are thrown from the saddle. Further in, you come to what I call intrusions, *Einbrüchen* (3), pieces of the unconscious that suddenly break into consciousness and sometimes disturb it very gravely. They come with affect and appear in the form of reminiscences.

So when Nietzsche made his *katabasis*, his descent into the unconscious, he met first his reminiscences that came with affect and carried with it the unconscious. It really *is* the unconscious and therefore he calls it the "island of the dead." This center point (4) is the ocean of

[4] In German folklore, a *kobold* is an underground gnome, often mischievous.

[5] In his definition of *affect* (CW 6, par. 681) Jung makes emotion its synonym, meaning a state "characterized by marked physical innervation on the one hand and peculiar disturbance of the ideational process on the other." In contrast, for Jung, feeling is a cognitive process, that one of the four basic functions whose object is value.

the unconscious. Of course I have to represent it by a point, because I approach this central psychical fact from a world of space. In reality it would be just the reverse: outside (5) would be an immense ocean in which lies the island of consciousness; but inside it looks as if the unconscious were the little point, a tiny island in the ocean, and the ocean is also exceedingly small since it is supposed to be inside of us. Those are sort of optical illusions due to the structure of our consciousness. It is interesting to explore the way the unconscious looks from different angles. It is smaller than small yet greater than great.

> From you, my dearest dead ones, cometh unto me a sweet savour, heart-opening and melting. Verily, it convulseth and openeth the heart of the lone seafarer.

You see, Nietzsche feels or interprets the thing that is approaching him, or which he is approaching, as reminiscences of the past. But in his first statement it is as if he were travelling over the sea and came to the island of the dead. Then as soon as he is there, he reverses the picture and says the reminiscences were coming to him, so *he* would be the island and the reminiscences crowd up to him. On the one side he is in the picture of the sea, in the boat of Charon, the boat that carries the corpses over the sea to the grave island: he is the seafarer; and on the other side he is the one who had reminiscences. So he mixes up the two statements: namely, the unconscious is that tiny island which he discovers lost somewhere in the sea, and at the same time he is that island to which reminiscences are coming.

> Still am I the richest and most to be envied—I, the lonesomest one! For I have possessed you, and ye possess me still. Tell me: to whom hath there ever fallen such rosy apples from the tree as have fallen unto me?

Here also you can see the mixture of the two points of view, "I have possessed you," and "ye possess me still," which is just the reverse. When he assumes that he is the seafarer, he is going to take possession of that island, but if he is the island, the reminiscences possess him: they are then seafarers that come up from the unconscious.

> Still am I your love's heir and heritage, blooming to your memory with many-hued, wild-growing virtues, O ye dearest ones!
>
> Ah, we were made to remain nigh unto each other, ye kindly strange marvels; and not like timid birds did ye come to me and my longing—nay, but as trusting ones to a trusting one!

He is now more in the form or the condition of the one to whom the reminiscences come. The unconscious appears first, as I said, in the form of personal reminiscences, and also—a very important point which we were discussing last week—in the form of the inferior function. The reminiscences will be colored to a great extent by the character of the inferior function. In Nietzsche's case, this inferior side is sensation-feeling because he is in the conscious chiefly intuitive, with intellect in the second place. Now, inferior sensation gives a peculiar concretistic reality to reminiscences and that probably accounts for the particularly plastic imagery. For instance, the "sweet savour" of reminiscences, and the "rosy apples" are concretistic details which show the inferior sensation. Then the feeling is obviously not only feeling proper, but sentimentality, so the feeling is not quite trustworthy in this chapter, taking it as a whole. You know, inferior feeling has always that peculiar character of sentimentality which is the brother of brutality. Sentimentality and brutality are a pair of opposites which are very close together and can instantly change from one to the other.

> Yea, made for faithfulness, like me, and for fond eternities, must I now name you by your faithlessness, ye divine glances and fleeting gleams: no other name have I yet learnt.
>
> Verily, too early did ye die for me, ye fugitives. Yet did ye not flee from me, nor did I flee from you: innocent are we to each other in our faithlessness.

These thoughts also cast an interesting light upon his relation to his inferior function, particularly to the feeling and to the memories of the past. He speaks here of faithlessness, and you remember Nietzsche's first conception of *Zarathustra* came when he was thirty-seven years old, at the time when the great change comes. That is the age when the ego purpose normally fades from life and when life itself wants to accomplish itself, when another law begins. Before that time, it is quite normal to be faithless to reminiscences, in other words—according to our diagram—it is normal to move away from the center (5) in order to apply the will to ego purposes. But in the middle of life a time comes when suddenly this inner sphere asserts its right, when we cannot decide about our fate, when things are forced upon us, and when it seems as if our own will were estranged from ourselves, so that we can hold our ego purpose only through a sort of cramped effort. If things are natural, then the will, even when applied to ego purposes, would not be exactly our own choice any longer, but would be rather a sort of command that issues from this center (4) although, by a sort of illusion, we perhaps think it to be our own purpose. But if one has a bit of

introspection, one feels or sees very clearly that we don't choose—it is chosen for us. Of course that understanding becomes all the clearer when the command detaches one from the outside world and forces one to give attention to one's subjective condition.

Now, when the inferior function comes up, it forces you invariably to give attention to yourself and it detaches you from the external world, even if it looks as if the inferior function were altogether identical with the external world, and as if you were pulled out of yourself. But you will see if you follow it that you will be detached from the world, because if you come out with your inferior function, you will arouse so much misunderstanding around you, in your family or among your friends, that you will be isolated in no time. When Nietzsche speaks of faithlessness here, he alludes to the fact that for quite a while in the life he had hitherto lived, he had separated from that world of his memory, and he looked forward, away from himself. And now he suddenly realizes that that world does still exist and that it has an enormous spell for him, so he has to explain to himself that it was not faithlessness—he always loved that world—it was only fate that somehow separated him from it. It might look like faithlessness but it really was not. Now comes a new aspect:

> To kill *me*, did they strangle you, ye singing birds of my hopes! Yea, at you, ye dearest ones, did malice ever shoot its arrows—to hit my heart!

This is not quite easy to understand. Here he suddenly realizes that something has estranged him from his reminiscences. He suddenly feels divorced from his past—something has happened to it—yet he finds himself loving the memory of all the experiences of his past. Sure enough, in that moment of life the past is no more, it is killed. One is no longer the man of the past, because that man lived, turned away from the past and the memories, and now, you see, it is the new man who is returning to them. So the old man seems to be dead; he cannot reverse the process. Try as he would, he can no longer live in that way. Therefore he feels as if something had been killed; that sort of faithlessness really consists in the fact that his very memories, whatever constituted his former self, are dead. This is a subjective interpretation, of course; it is as if a fiend had secretly murdered his memories, so that they have become shadows. But his memories have not become shadow; he has become a shadow. You see, he has enough intuition to say, "To kill me did they strangle you," and to say that the arrows which hit them also hit him in order to kill him. So he has the intuition that he has become a shadow in a way, not his reminiscences. But he speaks

as if they had been killed and that is a projection: he as his own memory, the man of the past, has been killed, because that way of functioning is no longer possible. He cannot return to it. And this is the new experience.

> And they hit it! Because ye were always my dearest, my possession and my possessedness: [the two aspects again] on that account had ye to die young, and far too early!

It is not quite understandable why they had to die, but I assume it is a projection of his experiences—that he has become in a way a shadow, that he is no longer the man he used to be. Here it comes quite clearly,

> At my most vulnerable point did they shoot the arrow—namely, at you, whose skin is like down—or more like the smile that dieth at a glance!

This imagery shows that his inferior feeling is exceedingly vulnerable; it is like Siegfried, who had one spot on his back which was vulnerable and that spot killed him. That is the weak spot—the reminiscences, the looking back—that is the place from which we come and to which we go, the island of the dead from which the souls come to be reborn, and to which the souls go when they are going to sleep, to wait for the next incarnation, as it were. And that is the unconscious. We come from the unconscious and we go to the unconscious, which in primitive terminology is "the ghost land." So you see, that ghost land from which we come, our origin, forms the weak spot in us. In a way like the navel which denotes the place where the original life streamed into us through the umbilical cord, it is the place which is not well defended and which will eventually kill us, the place through which death will enter again. And since this is the critical point, one tries to get away from it. One lives away from the world of memories, which is very useful and indispensable if one wants to live at all. If one is possessed by memories, one cannot adapt to new conditions.

One sees people who are forever possessed by the past, who can never adapt because they never understand the new situation: it seems to be always the old one. They cannot forget their memories; the way they adapted to their parents becomes their unforgettable model. So in order to be able to adapt, you must have that faithlessness to your memories and to all those you loved in the past, that innocent faithlessness. You have to drift away, forget what you are, and be unconscious of yourself if you want to adapt at all—up to a certain moment in your life. And then it becomes impossible to go on any longer because if you want to be yourself you cannot forget, and more and more the past

comes back. For instance, it is well known that old people think a great deal about their youth. Their youthful memories often come back to a most annoying degree; they are really possessed by their memories of the past and new things don't register at all. That is a normal phenomenon. The only abnormality is when they lose the little bit of consciousness they have and talk of nothing but infantile memories.

Now, that weak or tender spot is like a young bird, easily destructible; it is exceedingly sensitive and touchy and susceptible because it is our inferiority. The memories are the place where we are still children, utterly unadapted—where we still live the past. Therefore, inasmuch as we live the past, we are at the mercy of circumstances. Moreover, when we are unadapted we are touchy, and to be touchy means to be a tyrant who tries to master circumstances by sheer violence. Unadapted people are tyrants in order to manage their lives. They bring about a sort of adaptation by suppressing everybody else; it looks as if an adaptation had been reached because circumstances are beaten down. Now Nietzsche says,

> But this word will I say unto mine enemies: What is all manslaughter in comparison with what ye have done unto me!

This shows the extraordinary vulnerability of his inferior function. When he comes to his memories, he suddenly realizes a *ressentiment* concerning his past. It looks to him as if he had been terribly suppressed by his surroundings. And when anybody feels like that, he will be exceedingly touchy and tyrannical with his surroundings, and he will be isolated on account of those impossible feelings. That was of course Nietzsche's own case, and because it was not seen enough, his statement is so hysterical one can almost hear the plaintive sentimental way in which it is said.

> Worse evil did ye do unto me than all manslaughter; the irretrievable did ye take from me:—thus do I speak unto you, mine enemies!

Nietzsche explains here what it is that has been taken from him. You see, he has been killed, has become a shadow, but that is what he doesn't know; so he assumes that his memory world has been taken from him—all his early reminiscences of the lovely things that he loved and enjoyed and from which he turned away for a while. And when he comes back to them he discovers that something has happened: they seem to be killed. He doesn't realize that he has changed and is no longer the same man. So he feels that he has undergone an irretrievable loss, an *Unwiederbringliches*, which means something that cannot be

brought back. It has gone forever and it looks to him like murder, manslaughter, and he thinks that enemies have done it. Of course he is projecting a perfectly normal fact that has happened to man forever; since he is unaware of it, he projects it.

This is a very ordinary case—many people suffer from the same illusion. From a certain time in their life onward, they believe that people have maneuvered against them, played all sorts of tricks on them. Or they believe that something once happened that was simply fatal; it has very bad consequences and naturally somebody else is responsible for it. By such illusions they try to explain why they have become different, but as a matter of fact it is life itself that has made them different; they have grown into something different from what they supposed they were. Of course you must have a peculiar illusion to assume that you can live in a different sphere of life just as well: *ubi bene ibi patria.* That means, where the circumstances are favorable, you could live and be yourself. But in order to have such an illusion you have to forget what you are and what you have been, for what you are is what you have been: you carry that which you have been with you everywhere. As long as you can put a sort of layer of unconsciousness between what you are here and what you were there, you can manage all sorts of adaptations, can imagine that you are now the fellow who has made himself into such-and-such a thing. Of course you pay for that illusion by the loss of the memory world, by the loss of that which you have been. In reality, however, you cannot really lose it. It is always there, but it is a skeleton in the cupboard, a thing of which you are always afraid because it will undo the thing you have built up. It will contradict it and inexorably remind you of what you are and what you have been. When that thing begins to manifest, if it now attracts that man who has been in the outer world and makes him into that which he had been, then it looks as if he had been murdered. Of course since he doesn't understand that whole thing, it is again a projection. I have not been killed but my reminiscences have been killed, the beauty of my former world has been taken away, and it is a loss which can never be made good.

Now this is the ordinary neurotic unconsciousness, a typical neurotic illusion. You see, such people mind that they live at all, mind circumstances, and project all sorts of reproaches into other people. They assume that certain events have destroyed something in them instead of understanding that they have changed, have become different beings. And peculiarly enough, what they call a different being, what they think they are, they are not. They say they have never been as they are now, but that is just the thing that they have always been, only they were unconscious of it; so when they come into it, they feel it to be

something different. If they were able to see it, it is *they* who have changed; nobody murdered their reminiscences but they died—the former man died. They are now ghosts and no longer what they understood to be a living being. You see, what such people understood to be a living being was that thing that lived away from itself. It was an illusionary being, a role one played, so in a way it was an artificial position which they created. For instance, a man with a good voice is that voice—he is that tenor. Then in the later part of life his voice cracks and he feels of course that the world has injured him. You see, he discovers then what he has always been before he had that voice. His voice helped him to create a perfectly artificial illusionary existence in the world. Of course that is perfectly legitimate: you must sell yourself in order to live, so you must create a position which can be handed out to the world as a sort of value which you will be paid for. But that is not yourself really. It is what you have been, and when that thing vanishes, you find yourself in a sphere that always has been, but it was always unconscious up to the moment when you returned to it again. It is an island which was always there and you have always been on it, but you never were conscious that you were there; and now, when the illusion dies—that fiction which you have held about yourself—and you come back to the island, for the first time the island becomes conscious. But it looks mighty gloomy, yet that is yourself.*

Now, Nietzsche is quite unconscious about it, so this is a passage where he somehow gets my goat. It makes me uncomfortable when he speaks of the enemies and what they have done to the poor little child. Naturally I get a professional complex here and think that damned thing ought to be mended. There are certain writers whom I cannot read on account of that professional complex. Why all that fuss? It is all illusion. Now he continues in the same plaintive style.

* Jung is describing here what he frequently calls "identifying with the persona—that is, with the mask persons wear, the way they want to be taken to be. See CW 6, pars. 800–802.

# LECTURE I

4 May 1938

*Prof. Jung:*

Here we are again at our old *Zarathustra*! And when I looked through the chapters we have dealt with and those we have still to deal with, I must tell you frankly, I got bored stiff, chiefly by the style. The long interruption has done no good to my enthusiasm apparently. As often before—but this time particularly—I was impressed with the unnaturalness of the style, Nietzsche's terribly exaggerated, inflated way of expressing himself. So I came to the conclusion that you have now had enough of this and that we don't need to go further into the actual detail. I think we had better do what the Germans call *Die Rosinen aus dem Kuchen picken.*

*Mrs. Crowley:* We say "to pick the plums out of the cake."

*Prof. Jung:* Yes, and so I have made a selection of such plums within the next chapters, where we get the principal ideas or the particular gems of psychology that are characteristic of *Zarathustra.* You know, in dealing with this material, we must always keep in mind, as I have emphasized time and again, that Zarathustra is not exactly Nietzsche, as Nietzsche is not exactly Zarathustra, yet the two are of course in a sort of personal union; there is an aspect of Nietzsche better called "Zarathustra," and an aspect of Zarathustra better called "Nietzsche," the personal, all-too-human man. For instance, Zarathustra suffers from any number of personal resentments which clearly belong to Nietzsche's professional existence: we cannot saddle Zarathustra with such ordinary reactions. Also much of the peculiar style is not to be put down to Zarathustra, though I should assume he would naturally prefer a somewhat hieratic style.

Zarathustra is a sort of *Geist.* That is a very ambiguous word; you can use the French word *esprit,* but the English word "spirit" does not cover it; you might say he was a genius though I am afraid that is not ambiguous *enough*—English in that respect is much too definite. But if you understand what *Geist* or *esprit* mean, you get about the size of Zara-

thustra.[1] Zarathustra is a more or less autonomous existence that Nietzsche clearly felt as a double, so we must assume that Zarathustra has in a way his own psychology; yet on account of that most unfortunate identification of Nietzsche with Zarathustra throughout the whole book, there is a continuous mixing of the two factors. From the standpoint of common sense or rationalism, one would naturally say, "But what is the figure of Zarathustra after all? Only a sort of metaphoric impersonation." But that point of view is not psychological; one would just miss the peculiarity of Zarathustra's character, and one would not be able to explain that manifestation. So we have to give him a certain amount of autonomy, and thus far we can call him a *Geist* or *esprit*, as if he were an extension of Nietzsche's own existence. Of course this is a logical process; one calls such a procedure an hypostasis—giving substance, extending existence, to something. This is not a metaphysical assertion, as you will understand, but merely a psychological assertion. There are indubitably psychological factors that have an autonomous existence. You feel such an existence as soon as something *gets* you, particularly if it gets your goat; then *it* gets you—you don't take it, it gets you—expressing thereby the fact that there is an autonomous factor within yourself, in that particular moment at least.

Now we will plunge in. Chapter 34 is called "Self-surpassing," *Selbstüberwindung*, and here are some passages which I should not like to omit. We will begin at the twenty-first paragraph:

> Hearken now unto my word, ye wisest ones! Test it seriously, whether I have crept into the heart of life itself, and into the roots of its heart!
>
> Wherever I found a living thing, there found I Will to Power; and even in the will of the servant found I the will to be master.
>
> That to the stronger the weaker shall serve—thereto persuadeth he his will who would be master over a still weaker one. That delight alone he is unwilling to forego.
>
> And as the lesser surrendereth himself to the greater that he may have delight and power over the least of all, so doth even the greatest surrender himself, and staketh—life, for the sake of power.
>
> It is the surrender of the greatest to run risk and danger, and play dice for death.
>
> And where there is sacrifice and service and love-glances, there also is the will to be master. By by-ways doth the weaker then slink

[1] The ambiguity of *Geist* is such that it is often translated "mind," but often also "spirit"; but as Jung repeatedly explains "mind" is usually wrong and "spirit" insufficient.

into the fortress, and into the heart of the mightier one—and there stealeth power.

And this secret spake Life herself unto me. "Behold," said she, "I am that *which must ever surpass itself.*"

This is very characteristic of Nietzsche's outlook on life. He really produced the psychological power theory first, anticipating, thus, Adlerian psychology, the so-called individual psychology, though it is not individual at all, but is very collective, as one sees from the way Nietzsche states the case.[2] You know, Nietzsche had already written a large book about power psychology, so here he simply alludes to it.[3] It is quite certainly a very important truth, yet it is not the whole truth, but is *one* important aspect. A great many human reactions can be explained by the theory of power. Naturally power is inevitable: we need it. It is an instinct without which we can do nothing, so whenever a person produces anything, he is liable to be accused of a power attitude—if you want to accuse him at all, which is also a sort of power attitude.

People with a power attitude are always inclined to *accuse*, either to accuse in themselves a gesture of power, or anything suggesting such an attitude in anybody else. You see, that so-called power attitude is always expressed on the other side by feelings of inferiority; otherwise power makes no sense. It needs the power attitude to overcome the feelings of inferiority; but then the person with the power has again feelings of inferiority because of his own power attitude. So the two are always together: whoever has a power theory has feelings of inferiority, coupled with feelings of megalomania. Of course it may be realized to a certain extent, or it may be well concealed. In any case it is there.

When the power attitude is concealed, people chiefly speak of feelings of inferiority; even people with an absolutely clear power attitude insist very much on their feelings of inferiority—what modest little frightened mice they are, and how cruel people are to them—so one is perhaps quite impressed by their great modesty and inconspicuousness. But it is all a trick. Behind that is megalomania and a power attitude. It is a fishing for compliments: such a person laments his incompetence in order to make people say, "But you know that is not true!" It is a famous trick.

[2] Alfred Adler (1870–1937), Freud's first important "defector," replaced the sexual drive by the power drive, though he disavowed Nietzsche as a model or even an influence. He is best known for *The Practice and Theory of Individual Psychology* (1923). On Freud vs. Adler, see CW 7, pars. 16–55.

[3] It is not clear what work Jung is thinking of here—*The Gay Science, Untimely Meditations*? As he well knew, *The Will to Power*, the most obvious book to fit the description, was compiled from a multitude of notes only after Nietzsche's death.

Of course other people have the declared power attitude that they are mighty bulls. I had a wonderful chance to observe that on my trip to India; and particularly on the boat coming back I studied the voices of those Indian officials, military and civil servants. I noticed that most of the men had made a sort of culture of the voice. It is remarkable. One man (he was a scientist, however) was a great boomer. I thought it sounded wonderful when he said "Good morning." One felt that it *weighed.* It was like old father Zeus getting up in the morning and saying to his gods, "Good Morning!" Then I overheard him telling another man, "Oh, I hadn't seen that fellow for twenty years, and lo and behold, he came up and asked me if I was not professor So-and-So; he didn't remember my face but he remembered my voice." And because the great boomer was booming himself, you could hear it over half the deck against the wind. At first I thought, what a mighty fellow! But it didn't take me long to see that this voice was just a big cloud, a smokescreen, and behind was a very nice, modest little man who was afraid that he would not be taken for a full-grown personality, so he cultivated the voice to make *something* big at least. Then I saw the same thing in many others on board.

You see, most of the men on military service are really overcome by the immensity of India, the immensity of their task of being the superior people who uphold or carry the Indian Empire, a great continent of over 360 million people. How can they do it? Well, they must boom it, must make a noise, and so they cultivate that voice. It is the boss that speaks, the fellow that rules twenty slaves or servants, and at least five children, and two secretaries in the office, and he must impress himself—so his voice sounds very disagreeable, bossy, tyrannical, harsh, and arrogant. But those people are really perfectly nice, very ordinary, and very small—simply inadequate to their big task. That is very typical of the English colonial civilization. None of those civil servants or military people talked naturally—except one, and he was a very distinguished man. I did not ask his name, but he obviously belonged to the nobility, and he had the style of the very good boy of the grandmother. He talked very, very softly, had learned the trick of being inconspicuous, and didn't need to boom, but you could see in his face that he actually had the power. All the others only sounded as if they had.

Now, whenever people are called upon to perform a role which is too big for the human size, they are apt to learn such tricks by which to inflate themselves—a little frog becomes like a bull—but it is really against their natural grain. So the social conditions are capable of producing that phenomenon of the too big and the too small, and create that social complex in response to the social demands. If conditions

demand that they should be very big, people apparently produce a power psychology which is not really their own: they are merely the victims of their situation. Of course there are other people who are not called upon at all to develop such a psychology, yet produce it all by themselves, and those are the people who could do better than they do. Because they don't know their capacities, they don't make the effort that they really could make. They have feelings of inferiority and fall into a power attitude. Then there are the people who *can* do something. They are successful, and they are accused of having a power attitude by all those who have feelings of inferiority about their own power attitude. And there is the mistake; there the power theory comes to an end. For to be able to do a thing requires power; if one has not the power, one doesn't do it. Yet for having shown that power one will be accused of a power attitude, and that is all wrong because the power has not been used for illegitimate purposes; a person who can really do a thing is quite wrongly explained as having a power attitude. To use that power is legitimate. So the power instinct in itself is perfectly legitimate. The question is only to what ends it is applied. If it is applied to personal, illegitimate ends, one can call it a power attitude because it is merely a compensatory game. It is in order to prove that one is a big fellow: the power is used to compensate one's inferior feelings. But that forms a vicious circle. The more one has feelings of inferiority, the more one has a power attitude, and the more one has a power attitude, the more one has feelings of inferiority.

Now when Nietzsche sees the power aspect of things—and that aspect cannot be denied—he is quite right inasmuch as there is a misuse of power. But if he sees it everywhere, at the core of everything, if it has crept in as the secret of life even, if he sees it as the will to be and to create, then he makes a great mistake. Then he is blindfolded by his own complex, for he is the man who, on the one side, has feelings of inferiority, and on the other, a tremendous power complex. What was the man Nietzsche in reality? A neurotic, a poor devil who suffered from migraine and a bad digestion, and had such bad eyes that he could read very little and was forced to give up his academic career. And he couldn't marry because an early syphilitic infection blighted his whole Eros side. Of course, all that contributed to the most beautiful inferiority complex you can imagine; such a fellow is made for an inferiority complex, and will therefore build up an immense power attitude on the other side. And then he is apt to discover that complex everywhere, for complexes are also a means of understanding other people: you can assume that others have the same complex. If you know your one passion is power and assume that other people have such a passion

too, you are not far from the mark. But there are people who *have* power, who have good eyes and no migraine and can swing things, and to accuse those people of "power" is perfectly ridiculous, for they create something, they are positive. Then the devil gets them naturally by another corner and that is what the power psychologist does not see.

Now of course, Nietzsche is very much on the side of the inferiority, where the only passion, the only ambition, is: how can I get to the top? How can I make a success, make an impression? So Nietzsche is here the man in the glass house who should not throw stones; he should be careful. His style is easily a power style, he is a boomer, he makes tremendous noise with his words, and what for? To make an impression, to show what he is and to make everybody believe it. So one can conclude as to the abysmal intensity of his feelings of inferiority. Well, the last sentence is,

> And this secret spake Life herself unto me: "Behold," said she, "I am that *which must ever surpass itself.*"

This is a good conclusion. A power condition making a vicious circle with the feelings of inferiority is most unsatisfactory and it must surpass itself. As a matter of fact, life does surpass itself: it is always undoing itself, always creating a new day, a new generation. Well, it is always imperfect, but it is not necessarily imperfect from that power side. It must follow the law of *enantiodromia*: there must be destruction and creation, or it would not be at all. A thing that is absolutely static has no existence. It must be in a process or it would never even be perceived. Therefore a truth is only a truth as much as it changes. Now we come to the end of the chapter.

> And he who hath to be a creator in good and evil—verily, he hath first to be a destroyer, and break values in pieces.
>
> Thus doth the greatest evil pertain to the greatest good: that, however, is the creating good.—
>
> Let us *speak* thereof, ye wisest ones, even though it be bad. To be silent is worse; all suppressed truths become poisonous.
>
> And let everything break up which—can break up by our truths! Many a house is still to be built!—

This is a variation of the other sentence "that *which must ever surpass itself.*" In other words, whatever exists must be destroyed in order to be created into something new. Of course this is also a one-sided truth, but a revolutionary truth. Nietzsche was a forerunner of our revolutionary age, and he felt very much that that was a truth of the time which should not be concealed, that many old things had become overmature

and were really beginning to rot. Therefore he realized the necessity of destruction. And he was clear-sighted enough to see that in the process of life and of becoming, the pairs of opposites come together; good and evil are the classical designations, the idea that next to the best is the worst. So if a bad thing gets very bad it may transform into something good, and when a thing is too good it becomes unlikely—we say it is too good to be true, it undoes itself. This is the natural *enantiodromia.* You see, he expresses a truth here which was already said by old Heraclitus, and it is of course a passage which formulates the modern mind.[4]

[4] Heraclitus wrote of each pair of opposites that the latter "having changed becomes the former, and this again having changed becomes the latter." But "God is day-night, winter-summer, war-peace, satiety-famine" (Freeman*, fragments 88, 67).

# LECTURE III

18 May 1938

*Prof. Jung:*

Here is a question by Miss Hannah, "In talking of the Will to Power in the chapter on "Self-Surpassing," you said that Nietzsche, as a man who had not succeeded in life, was necessarily always occupied with trying to make himself felt. In "The Stillest Hour," however, the utmost submission is demanded of him. It would interest me very much to know whether it lay in the realms of possibility for Nietzsche, situated as he was, to make this submission?"

Well, we are concerned here with a threatening incursion of the unconscious, and what he is going to do about it. How he is to meet that impact, or onslaught, is a rather poignant question. This was between 1880 and 1890, the time when rationalism and materialism were in full swing, when every science was even more specialized than today. The educated people, the academical people and so on, took pride in the fact that they were nothing but specialists and absolute monarchs in their own field. That is still the case, naturally, but it is no longer so popular, because the general public has become more critical in that respect, more sceptical. But in that time I don't see how Nietzsche could have accepted such a situation, how he could have met it differently. I think it was wellnigh impossible for him to have done anything else—I am unable to see any other possibility—except under one condition: *In habentibus symbolum facilior est transitus.* Quite by chance I found this interesting passage in the 16th-century Latin text of one of my old Hermetic philosophers, where he makes this cryptic statement, which means, "For those who have a symbol, the passing from one side to the other, the transmutation, is easier." In other words, those who have no symbol will find it very difficult to make the transition.[1] Of

[1] No idea is more central to Jungian thought than that of the transformative power of the symbol, for which Jung found anticipation in the mystery religions, in Christianity (thus, the cross as carried by Jesus in the passage from mortality to immortality), and in alchemy, wherein the search was ever for the element (e.g., mercury) that facilitates change both in matter and in the psyche.

course it sounds exactly as if he were talking about human beings; and he was talking of *beings*, but not of *human* beings—rather, of chemical substances, metals, which as you know, were often understood by the alchemists as *homunculi*, the little men of iron or copper or lead. They were the souls of chemical substances, and it was supposed that those souls or metals that had a symbol would have less difficulty in making the transition—the transmutation into another condition.

This is the condition by which any man in any time can make a transition: with the symbol he can transmute himself. Now what does that mean? I speak now, of course, of the symbol in general; the creed, for instance, is called the *symbolum*. It is the system or the symbolic formula to apply when the soul is in danger. The religious symbol is used against the perils of the soul. The symbol functions as a sort of machine, one could say, by which the libido is transformed. For a more detailed explanation of the symbol, I recommend you read my essay, "On Psychic Energy."[2] You see, by means of a symbol, such dangers can be accepted: one can submit to them, digest them. Otherwise, as in Nietzsche's case, it is a very dangerous situation: one is exposed without protection to the onslaught of the unconscious. He wiped out his symbol when he declared that God was dead. God is such a symbol, but Nietzsche had wiped out all the old dogmas. He had destroyed all the old values, so there was nothing left to defend him.

That is what people don't know: that they are exposed, naked to the unconscious when they can no longer use the old ways, particularly since nowadays they don't even understand what they mean. Who understands the meaning of the Trinity or the immaculate conception? And because they cannot understand these things rationally any longer, they obliterate them, abolish them, so they are defenseless and have to repress their unconscious. They cannot express it because it is inexpressible. It would be expressible in the dogma inasmuch as they accepted the dogma, inasmuch as they felt that the dogma lived, but that doesn't mean saying lightly, "Oh yes, I accept the dogma." For they cannot understand it; they have not even the understanding in these matters of the medieval man. He knew in a way, but his impressions or his rationalizations are absolutely meaningless to us and therefore we reject them. If we had an understanding of the symbols, we could accept them and they would work as they have always worked, but the *way* to an adequate understanding is also obliterated. And when that is gone it is gone forever; the symbols have lost their specific value.

Of course it was because those old symbols were utterly gone that

[2] The first essay in CW 8.

Nietzsche could make the foolish statement that God is dead, which is just as if I should declare that the president of the United States is dead, that Roosevelt doesn't exist. But he does exist, and it doesn't matter to him whether or not I say he is dead. Nietzsche thought that somebody once said that God existed and that naturally, when they did not prove it, did not bring any evidence, it meant that God was not. You see, *God* is only a formulation of a natural fact—it doesn't matter what you call it, God or instinct or whatever you like. Any superior force in your psychology can be the true god, and you cannot say this fact does not exist. The fact exists as it has always existed; the psychological condition is always there and nothing is changed by calling it another name. The mere fact that Nietzsche declared God to be dead shows his attitude. He was without a symbol and so, naturally, to make the transition, to leave one condition and to enter another mental condition, would be exceedingly difficult, if not wholly impossible. In this case it was impossible.

*Mrs. Sigg:* It is somewhat difficult to think that Nietzsche had no symbol; I think he had two symbols, two creeds. He believed in the superman and the idea of the eternal return.

*Prof. Jung:* Yes, that was the *Ersatz*, the compensation.

*Mrs. Sigg:* But why was it not valid?

*Prof. Jung:* Because it was only what his mind did: his mind invented those ideas in order to compensate the onslaught of the unconscious, which came from below with such power that he tried to climb the highest mountains and be the superman. That means above man, not here, somewhere in the future, in a safe place where he could not be reached by that terrific power from below. You see, he could not accept it. It was an attempt of his consciousness, a bold invention, a bold structure, which collapsed as it always collapses. Any structure built over against the unconscious with the mind, no matter how bold, will always collapse because it has no feet, no roots. Only something that is rooted in the unconscious can live, because that is its origin. Otherwise it is like a plant which has been removed from the soil. That Nietzsche tried to build a structure *against* the unconscious, one sees everywhere—in the descent into the volcano, for instance. Instantly he makes light of it: it is twisted into a dialogue with the fire-dog and that collapses as you know. In "The Stillest Hour," the unconscious approaches him in a most uncanny and menacing way and he has no adequate answer. We are coming now to the third part and there the same thing continues: he is still trying to assimilate the onslaught of the unconscious, and in the next chapter he has to give way. He has to leave his friends and give up his life as he has lived it hitherto, has to

go into solitude, in order to meet the demands of that which is coming up from the unconscious. He has not digested it at all. So I would say the superman is an invention, not a symbol.

A symbol is never an invention. It *happens* to man. You know, what we call perhaps dogmatic ideas are all very primitive facts which happened to man long before he thought them; he began to think them long after they first appeared. Our forefathers never thought about the Easter eggs, for instance, or about the Christmas tree, which were just *done*. And so the very complicated rites we observe in primitives, or in old civilizations that are relatively primitive, were never thought of to begin with. They were done, and then after a while thinkers came who asked, "Now why in hell are we doing these things?" There was a Trinity, or a triad of the gods, long before there was a dogma. There was an immaculate conception and a virgin birth before anybody speculated why Mary had to be a virgin. (The miraculous birth out of the virgin happened long before; it was not a recent process.) So for a thing to be a symbol it must be very old, most original. For instance, did the early Christians think that behind the idea of the holy communion lay that of cannibalism? We have no evidence for it, but of course it is so: that is the very primitive way of partaking in the life of the one you have conquered. When the Red Indians eat the brain or the heart of the killed enemy, that is communion, but none of the Fathers of the church ever thought of explaining the holy communion in such a way. Yet if their holy communion had not contained the old idea of cannibalism it would not have lived, would have no roots. All roots are dark.

Well now, the first chapter in the third part of *Zarathustra* is "The Wanderer." The idea is that he has quit his country and he describes climbing over the ridge of the mountain to the other side. The mountains form a divide, and then he descends again to the sea where he takes a boat. That is the old symbol of the night sea-journey, navigating on the sea of the unconscious to reach the new country, and that is the *transitus*. You know, in the ancient mysteries the *transitus* was always difficult; the hero had to undergo the transmutation by performing difficult tasks. For example, Mithras is represented on monuments as carrying the bull, meaning himself in the animal form; he had to shoulder his animal side. And the *transitus* is shown in the passing of Christ on the cross—that is, going from life to death, carrying that symbol of the cross. In the cult of Mithras it was carrying the bull that is himself, as Christ was the cross—whatever that means. And in the cult of Attis it was the carrying of the tree, which was Attis, into the cave of the Mother. Also the so-called *athla*, the heavy work, the trials or tests which people had to undergo in the initiations, belong to the *transitus*.

There is a neolithic initiation place, a Hypogaeum, an underground temple, at Hal Safliena in Malta, where I have seen a transition place. It was very probably a mother cult. Before coming to the most sacred place in the depths of the temple, there is, one could say, a multicellular womb, a central round cave with adjoining little caves like manholes in the wall, so that a man could just creep through one of those partitions into the next cave; and then he was in the retort or bottle, or the uterus, where he had to be hatched. Incubation symbols, terracotta figures of women in the incubation sleep, have been found there. Then, before reaching the innermost place, there is a cut in the descent, about two meters deep, which was filled with water, so whoever was descending in the darkness—or perhaps it was lighted by torches—had to go through the water, to be metaphorically drowned, in order to come out on the other side. The Christian baptism was of course the same idea, part of the transmutation process, and people were literally submerged. It has degenerated now into the few drops that are administered in our existing Christian church, but formerly people were really put in the water, as if drowned. You see that is a danger, a sort of metaphorical death which one has to pass through in order to reach a new attitude, the transmutation of oneself. So the crossing of the mountain is part of the *athla*, the heavy work, and Nietzsche expresses this in the text. He has very depressing thoughts which of course make the transition particularly disagreeable. Then when he sees the sea, he says,

> Ah, this sombre, sad sea, below me! Ah, this sombre nocturnal vexation! Ah fate and sea! To you must I now *go down*!

The sea is, of course, the unconscious to which he has to descend, and it means fate also, because the unconscious is fate. There the roots are, and whatever your roots are, is what you will get. So the descent into the unconscious is a sort of fatality; one surrenders to fate, not knowing what the outcome will be, as that neolithic man who fell into the water in the darkness did not know what was going to happen next. It was perhaps a test for his courage; at all events it was disagreeable to drop into the dark, cold water, not knowing how deep it was, or whether something awful was in it. That is Nietzsche's feeling now; he knows he has to go down. He is giving way in an unexpected manner to something which he belittled and made very light of before. You see, he could have learned when he went down into the volcano, but it was too disagreeable—he could not realize it. He held onto his consciousness, which was entirely rational, and made nothing of the volcano, and then he thought it was dealt with, overcome. But now it comes again.

As Faust in one place says: *In verwandelter Gestalt, Ueb'ich grimmige Gewalt* ("In another form I apply a cruel power").

> Before my highest mountain do I stand, and before my longest wandering: therefore must I first go deeper down than I ever ascended.

This is an attempt to make it acceptable, a sort of rationalization or solution. He says, "Ah well, I have to go down into this awful thing; it is unavoidable," as one might think something an awful threat to one's existence but say hopefully, "Well, *reculer pour mieux sauter!*"[3] Or as one might say, "Oh, I am just going down to the unconscious," or "I have a bad attack, simply because I am putting up the Christmas tree, but it will be very nice afterwards." In the initiations one stood all the pain in order to be redeemed; one would be illuminated or have some secret knowledge. But in reality it doesn't feel like that, but feels exactly like going down into the cold sea with all its monsters and no promise of a Christmas tree afterwards. Nietzsche promises himself that the mountain will come afterwards—that is the superstructure—and we shall see how he constructs that high mountain which is not to be overcome.

> —Deeper down into pain than I ever ascended, even into its darkest flood! So willeth my fate. Well! I am ready.

So after his helpful thought that the mountain would come afterwards, again he says, "No, you go down." That is, of course, very difficult, a big order, and a little further on he says,

> Everything as yet sleepeth, said he; even the sea sleepeth. Drowsily and strangely doth its eye gaze upon me.
>
> But it breatheth warmly—I feel it. And I feel also that it dreameth. It tosseth about dreamily on hard pillows.
>
> Hark! Hark! How it groaneth with evil recollections! Or evil expectations?
>
> Ah, I am sad along with thee, thou dusky monster, and angry with myself even for thy sake.
>
> Ah, that my hand hath not strength enough! Gladly, indeed, would I free thee from evil dreams!—

This is a very remarkable passage. You see, he is trying to formulate what he feels in standing upon the mountain looking down at the sea. The aspect of the unconscious is like a dormant sea; one doesn't know what it will be when it wakes up. For the time being, it is mysterious,

[3] "Step back in order to jump better."

very still, like someone dreaming. But it breathes—it is alive with dreamlike life. And the sound of the surf is described as groaning; the sea suffers from evil recollections or perhaps from evil expectations. That is, of course, a projection. *He* has evil recollections and even evil expectations, as we have heard already. And now having made that projection, instantly he is liberated from the weight of his own evil, and he really considers curing the sea, the unconscious, of its bad dreams and recollections. But the unconscious has no bad recollections, as the sea has no bad recollections. That is anthropomorphic: man has bad expectations, man suffers from his recollections, and he may have dreams. But how could one ever imagine being able to free nature from her world-creating dreams? Those dreams are divine, creative thoughts—the very life of nature. The question is, of course, how he can free himself from these evil dreams, and Nietzsche might have drawn this conclusion if he could have afforded it. But that is pathological; he cannot afford that honesty. He is always called the most honest philosopher, but he could not afford to be honest with himself. Yes, in a hundred thousand minor details he was honest—he saw the truth in other people—but when it actually happened to himself, he could not draw correct conclusions. That he could not in this situation shows that he either did not want to see it, or he may have been blindfolded by the idea that he was a great fellow who was writing a book which was quite objective, not himself.

Many a writer thinks his book is not himself, that it is objective, as if he were a god dismissing a world from his bosom: "There is a world which goes by itself, that is not I!" In this case, however, Nietzsche surely should have realized that the idea of curing the sea of its evil dreams was an extraordinary assumption; it is a god-almighty likeness, and it is even a sort of aesthetical test, which tact should have prevented. But it makes an excellent paradox, makes good reading. It sounds marvelous to say to nature, "Shall I free you from dreams?" One is already the great mountain. It shows an extraordinary contemptuousness, yet that great mountain trembles with fear, and that is what he could not afford to see. It was too much. Therefore I absolutely believe he was not able to. He has a certain realization of it, however, as we can see in the next paragraph:

> And while Zarathustra thus spake, he laughed at himself with melancholy and bitterness. What! Zarathustra, said he, wilt thou even sing consolation to the sea?
>
> Ah, thou amiable fool, Zarathustra, thou too-blindly confiding one! But thus hast thou ever been: ever hast thou approached confidently all that is terrible.

> Every monster wouldst thou caress. [Making light of it!] A whiff of warm breath, a little soft tuft on its paw—: and immediately wert thou ready to love and lure it.

Not knowing what it was all about. You see, even that little insight was not taken seriously, but playfully, as people with an aesthetical attitude take things. It was Nietzsche himself who said, in his *Unzeitgemässige Betrachtungen*: After all, the world is an aesthetical problem.[4] But it is not, it goes right under the skin. That is what he was always trying to escape, but he did not escape it, though he tried to deny it.

*Miss Hannah:* Your speaking of the aesthetical attitude made me wonder whether it would have been possible for Nietzsche to have achieved submission by giving a freer rein to himself as an artist? Some passages (in "The Night Song," for instance) prove that sometimes he could be a very great artist.

*Prof. Jung:* He *was* a great artist, but he was also a philosopher and we expect a philosopher to think. His work ran away with him and that was his weakness. Such a thing would not have happened to Goethe, or Schiller, or Shakespeare. That was his weakness: he was a genius with a big hole in him.[5]

[4] In a sense, the principal motif of Nietzsche's essay, "Richard Wagner in Bayreuth," is that it is art, not religion or morality or politics, that addresses and in some measure solves life's problems. From the fact that art is a reflection "of a simpler world, a more rapid solution of the riddle of life—art derives its greatness and indispensability" (sec. 4). In a time when language is sick, it remains for music to provide "correct feeling, the enemy of all convention" (sec. 5). "Thoughts Out of Season," tr. Anthony M. Ludovici, in N/Complete, vol. I, part I. Or again, in *WP*, "We have art in order that we not perish from the truth" (book III, n. 822).

[5] Thomas Mann wrote, "Nietzsche inherited from Schopenhauer the proposition that life is representation alone . . .—that is, that life can be justified, only as an aesthetic phenomenon." "Nietzsche's Philosophy in the Light of Recent History," *Last Essays* (New York, 1951), p. 141.

# LECTURE I

19 October 1938

* * *

So certain points which Nietzsche sees and criticizes are absolutely correct, and they show him to be a remarkable psychologist; he is one of the greatest psychologists that ever lived, on account of his discoveries.[1] He saw certain things very clearly and pointed them out even cruelly, but they are truths—of course disagreeable truths. If such truths are declared in a certain tone of voice, it is undermining, destructive and inhuman.

Now I will pick out some remarks which seem to me to be particularly interesting and important for our psychology. Thus, he says,

> Some of them *will*, but most of them are *willed*. Some of them are genuine, but most of them are bad actors.
>
> There are actors without knowing it amongst them, and actors without intending it, the genuine ones are always rare, especially the genuine actors.

Here he makes a very apt remark which is also characteristic of himself; in fact, if he realizes what he is saying here he really ought to see his projection. For he sees clearly that very few individuals have conscious intentions, or are capable of conscious decisions, of saying "I will." Most of them are willed, which means that they are the victims of their so-called will. Naturally he should turn that conclusion round and apply it to himself. He should ask himself, "Am I the one who wills, or am I perhaps willed—am I perhaps a victim? Am I a genuine actor or a bad actor?" But it is characteristic of Nietzsche throughout the book that very rarely does his judgment return to himself. We shall presently come to a place where suddenly that whole difficult tendency turns round to himself, and only with great difficulty could he ward it off and

[1] Jung's tribute to Nietzsche as psychologist is like Nietzsche's to Stendhal and Dostoevsky, and Freud's to Shakespeare and other poets.

keep it in a box where it wouldn't hurt him too much. But here he shows no sign of applying it to himself; he simply harangues the others. Of course he is right in his conclusion that most people are not capable of willing; they are willed, they simply represent the living thing in themselves without deciding for or against it. Even their decisions, even their moral conflicts, are mere demonstrations of the living thing in them; they merely happen.

And it is very difficult to say to what extent we all function in that way. Nobody would dare to say that he is not a mere actor of himself, of the basic self that lives in him. We cannot tell how far we are liberated, or partially liberated, from the compulsion of the unconscious, even in our most perfect accomplishments or highest aspirations. We are perhaps the actors, the implements, the toolbox of a being greater than ourselves, greater at least in having more volume or periphery in which we are contained. This difficulty always exists because we don't know enough about the unconscious; the unconscious is that which we do not know, therefore we call it the unconscious. We cannot tell how far it reaches, and we can never say, "Here I am absolutely free," because even our freedom may be a role assigned to us which we have to play. It may be that we are all genuine actors to a certain extent, and then to another extent bad actors and even fools, who have thought the truth to be "I will." For man is most foolish when he says "I will"; that is the greatest illusion. The idea that one is a bad actor is a smaller illusion, and the idea that one is a genuine actor is the smallest illusion if it is an illusion at all.

It is curious that Nietzsche should not arrive at such conclusions, but there was a lack of knowledge, for which one cannot make him responsible. It would have helped him if he could have known a bit more about Eastern philosophy—if he had known, for instance, such a sentence as this, "One should play the role of the king, of the beggar, and of the criminal, being conscious of the gods." This is a piece of Eastern wisdom: namely, that the one who is king should be conscious of the fact that he is king only as another is a beggar, or a criminal, or a thief. It is the role he is given: he *finds* himself in a certain situation which is called "king"; another one is called "beggar," or "thief," and each one has to fulfil that role, never forgetting the gods that have assigned the role to him. This is a very superior point of view which we miss in Nietzsche altogether through a lack of consciousness of himself in a way, a lack of self-critique, never looking at himself in a reflective way, never mirroring himself in the mirror of his own understanding. He is only infatuated with himself, filled with himself, fascinated, and therefore inflated.

> Of man there is little here: therefore do their women masculinise themselves. For only he who is man enough, will—*save the woman* in woman.

This is a very curious remark. If he meant by "man" the human being, it would be rather understandable, for the less one is conscious of one's own role, or the less one is conscious of oneself, the less one is human, because one is then inflated—as he is. But he obviously means man in the sense of sex, a masculine being, and therefore the conclusion that the women masculinize themselves. So he finds a sort of effeminacy in the men of his actual time; the tendency of women to masculinize themselves corresponds to the effeminization of men. Now this is a strange fact. The emanicipation of women, which began in his time, was one of the first symptoms of this tendency in women. He doesn't speak of the corresponding tendency in men—of course not—but he makes that statement, which was of course a blow in the face of his time, because those men did not imagine that they were particularly effeminate: men never assume that. But in women it became disagreeably obvious, in Mrs. Pankhurst and such people for example;[2] that whole tendency of making sort-of men out of women was particularly striking. The effeminization of men was not so obvious, but as a matter of fact there is something very peculiar about the men of today: there are very few real men. This comes from the fact, which you discover when you look at men closely and with a bit of poisonous projection, that most of them are possessed by the anima—practically all. Of course I exclude myself! And women are all slightly possessed by their ghostly friend the animus, which causes their masculine quality. Now if you mix man and woman in one individual, what do you produce?

*Miss Hannah:* The hermaphrodite.

*Prof. Jung:* Yes. So we are all consciously or unconsciously aiming at playing to a certain extent the role of the hermaphrodite; one finds marvelous examples in the ways of women at present in the world. And men do the same, *nolens volens,* but more in the moral sense. They cultivate deep voices and all kinds of masculine qualities, but their souls are like melting butter; as a rule they are entirely possessed by a very doubtful anima. That the unconscious has come up and taken

[2] Emmeline Gouldner Pankhurst (1858–1928) began her career as suffragist mildly enough, but grew increasingly ostentatious and even violent. She was jailed in 1914 after an attempt to storm Buckingham Palace, but by 1918 she had helped extend the suffrage in England to women.

possession of the conscious personality is a peculiarity of our time. I, also, came across that idea quite independently. As a student I read *Zarathustra,* and in 1914 I read it again, but I did not discover that passage. Of course my unconscious might have cast an eye on it, but I would not say that Nietzsche was responsible for that idea in me because I found it myself in the world, in human beings. I consider it a fact: Nietzsche observed correctly, according to my idea. Now what accounts for this fact of the mingling of sexes in one individual? It is the welling up and the inundation of the unconscious. The unconscious takes possession of the conscious, which ought to be a well-defined male or female; but being possessed by the unconscious, it becomes a mixed being, something of the hermaphrodite.

*Mrs. Crowley:* Has it to do with the extreme emphasis upon rational consciousness in our time—so that there would be a proportionate drag from the unconscious—as if we were more susceptible to its influence because of a one-sided attitude? It could also have to do with his image of the eternal return. We have a parallel in the symbol of the Yang and Yin expressing the eternal alternation of the archetypes. While Yang dominated we had the emphasis upon Logos. Now Yin brings a new code of values and naturally while the old one is disappearing, there is a conflict in the unconscious which has a very disturbing effect upon consciousness.

*Prof. Jung:* That is a fact, but we ought to have a reason why the unconscious comes up so close to consciousness just as consciousness is detaching itself. There must have been a reason why that did not happen long ago, for we must admit that the consciousness of man has not increased very much since the Middle Ages. We have only gained a sort of horizontal knowledge as it were, but the size of consciousness and its intensity has increased very little. Those men of the Middle Ages were capable of extraordinary concentration of mind—if you consider their works of art for instance, that assiduity, love of detail and so on. They had just as much as the men who work at the microscope in our days. Of course from a dogmatic point of view we are different but, as William James said in speaking of the natural science of our time, our temper is devout. The temper in which we live and work is the same as that of the Middle Ages only the name is different; it is no longer a spiritual subject, but is now called science.[3]

[3] For William James (1842–1910), science, unlike religion and his kind of philosophy, was remote, general, and above all impersonal. Though like Jung with a medical degree, he was highly critical of scientists making a religion of their dedication. See especially Lectures XIV and XX in *Varieties of Religious Experience* (London, 1902). Jung got to know James a little when he went to Massachusetts in 1909.

*Mrs. Crowley:* But then too, there was a sort of marriage of religion and science in the Middle Ages.

*Prof. Jung:* Yes, but what does account for the fact that now the unconscious is coming up?

*Mrs. Baumann:* It is because religion doesn't work any longer.

*Prof. Jung:* Yes, that is one the main reasons. Religion is a very apt instrument to express the unconscious. The main significance of any religion is that its forms and rites express the peculiar life of the unconscious. The relationship between religion and the unconscious is everywhere obvious: all religions are full of figures from the unconscious. Now, if you have such a system or form in which to express the unconscious, it is caught, it is expressed, it lives with you; but the moment that system is upset, the moment you lose your faith and your connection with those walls, your unconscious seeks a new expression. Then naturally it comes up as a sort of chaotic lava into your consciousness, perverting and upsetting your whole conscious system, which is one-sided sexually. A man becomes perverted by the peculiar effeminate quality of the unconscious, and a woman, by the masculine quality. Since there is no longer any form for the unconscious, it inundates the conscious. It is exactly like a system of canals which has somehow been obstructed: the water overflows into the fields and what has been dry land before becomes a swamp. Moreover, Zarathustra is a religious figure and the book is full of religious problems; even the style in which it is written is religious. It is as if all the backwash of Christianity were flowing out; Nietzsche is inundated with all that material which has no longer a place in the church or in the Christian system of symbols. James Joyce at his best is the same, only in his case it is the negation of the Catholic church and the Catholic symbols;[4] the underground cloacae come up and empty their contents into the conscious because the canals are obstructed.

*Miss Wolff:* Is the ineffectiveness of the dogma not a parallel phenomenon, rather than a cause, to the overflow of the unconscious? Because we could ask further: what has happened that the Christian symbol does not contain the unconscious any longer?

*Prof. Jung:* Yes, that would be a further question. Why have we lost our hold on the dogma? But that leads far afield; that is a historical question which has to do with an entirely different orientation of our intellect, the discovery of the world and all that that meant. And it has to do with the necessity of a new understanding which has not been

[4] As his protagonist said in *A Portrait of the Artist as a Young Man,* written in 1916, "I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church" (New York, 1964, p. 245).

found. The old understanding was that somewhere—perhaps behind the galactic system—God was sitting on a throne and if you used your telescope you might perhaps discover him; otherwise there was no God. That is the standpoint of our immediate past, but what we ought to understand is that these figures are not somewhere in space, but are really given in ourselves. They are right here, only we do not know it. Because we thought we saw them in cosmic distances, we seek them there again. Just as astrologists speak of the stars and of the particular vibrations we get from the constellations, forgetting that, owing to the precession of the equinoxes the astrological positions differ from the astronomical positions. Nothing comes from the stars; it is all in ourselves. In these matters we have not yet made much headway, because it seems to be unspeakably difficult to make people understand the *reality of the psyche.* It is as if it didn't exist; people think it is an illusion, merely an arbitrary invention. They cannot see that in dealing with the psyche, we are dealing with *facts.* But of course not with such facts as they are commonly understood. When, for instance, Mr. X says, "God is," then it neither proves that God is or that he is not. His saying so does not produce God's existence. Therefore people say it means nothing, i.e., it is *no fact.* But the fact is, that Mr. X believes in God quite irrespectively of the question whether other people hold that God is, or that he is not. Psychical reality is, that people believe in the idea of God or that they disbelieve in it. God is therefore a psychical fact. Neither stones nor plants nor arguments nor theologians prove God's existence; only human consciousness reveals God as a fact, because it is a fact that there is an idea of a divine being in the human mind. This is not the famous argument of Anselm of Canterbury according to which the idea of the most perfect being must necessarily include its existence; otherwise it would not be perfect.[5]

Now the actual psychological circumstances, this peculiar mixture in the character of the sexes, is according to my idea an excellent point. Nietzsche saw that, and of course he could see it so clearly because he had it in himself. A projection is really like having a projector throw your psychology on the screen, so what is small inside you, what you cannot see, you can see there very large and distinct. And so with your projection upon other people; you have only to take it back and say, "That comes from here; here is the lamp and here is the film, and that is myself." Then you have understood something, and that is just what is lacking here. Nietzsche is chiefly critical because his psychology is

[5] St. Anselm (1033–1109). His "ontological argument" is still a matter of serious debate in theological and philosophical circles.

born out of that resentment. On the one side, he has feelings of inferiority and therefore on the other side the tremendous sense of power. Wherever there are feelings of inferiority there is a power scheme afoot, because one measures things from the standpoint of power: Is he more powerful than I? Am I stronger than he? That is the psychology of feelings of inferiority. Nietzsche is the author of the *Will-to-Power*, don't forget. So naturally, since his critique is created by a resentment, his judgment is often too acid, unjust; but as I say it often hits the nail on the head. Here, for instance:

> And this hypocrisy found I worst amongst them, that even those who command feign the virtues of those who serve.
>
> "I serve, thou servest, we serve"—so chanteth here even the hypocrisy of the rulers—and alas! if the first lord be only the first servant!

To what does he refer—belonging to his time?

*Mrs. Sigg:* Frederick der Grosse, because he said that the king must be the first servant of the State.[6]

*Prof. Jung:* Yes, and closer to him, Bismarck said something very similar; "In the service of my fatherland I consume myself."[7] That was in everybody's mouth in Nietzsche's time.

*Mr. Allemann:* And now!

*Prof. Jung:* But now it is a reaction. That is why I point out these verses. That hypocritical attitude has now found its revenge or its compensation. The sentimental hypocrisy of service and devotion has of course much to do with late Christianity. In reality it was just the contrary: the Christian slogan was used to cover what was sheer will-to-power. The Victorian era created a mountain of lies. Freud was like Nietzsche in that the main importance of those men lay in their critique of their time. Nietzsche, not being a doctor, did the social part of the critique as it were; and Freud, being a doctor, saw behind the

[6] Frederick was something of an amateur scholar and given to putting his thoughts on paper on a wide variety of topics. With the help of Voltaire he wrote a book on the duties of a prince of state, *Anti-Machiavel*, which was published at The Hague in 1740. As a biographer has said about the passage Jung cites, "In truth Frederick could say he was going to be the first servant of his subjects, for no one would dispute his 'complete freedom to do right' which he claimed for serving them" (Pierre Gaxotte, *Frederick the Great* [New Haven, 1942], p. 152).

[7] As one scholar has said of Bismarck, "He spoke the truth when, some years before leaving office, in a moment of gloom and disappointment he wrote under his portrait, Patriae inserviendo consumor." Kuno Francke, "Bismarck and a National Type," in Kuno Francke, ed., *The German Classics of the Nineteenth and Twentieth Centuries* (New York, 1914), vol. 10, p. 9.

screen and showed the intricacies of the individual—he brought to light all the dirt of that side.[8] And in the following chapters there are allusions which indicate that Nietzsche also had an insight into what one could call the medical side of things. But such figures as Freud and Nietzsche would not come to the foreground—they would not exist or be seen—if their ideas did not fit into their time. Of course they may not be fully true—it is a one-sided aspect, a necessary program for the time being—and then the time comes when it is no longer necessary, when it is the greatest error, when it makes no sense at all. But in Nietzsche's time it hit the nail on the head. When one said, "I serve, thou servest, we serve," it was just a lie; but times are coming, or they are already here, when it is no longer a lie, when what has been a lie has become a bitter truth. Whole nations now chant, "I serve, thou servest, we serve," and we are close to the condition, even in the democratic countries, in which we do nothing but serve the state! Everything we do is for the state or for the community. That is no longer an awful lie, it is an awful truth.

[8] In his "Sigmund Freud in His Historical Setting," Jung dilated on his claim that "Like Nietzsche, like the Great War, and like James Joyce, his literary counterpart, Freud is an answer to the sickness of the nineteenth century" (CW 15, par. 52).

# LECTURE II

26 October 1938

*Prof. Jung:*

I spoke last time of the *apokatastasis*, which means complete restoration, and I find here this quotation from St. Paul:[1]

> In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
>
> For this corruptible must put on incorruption, and this mortal must put on immortality.
>
> So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, Death is swallowed up in victory.
>
> O Death, where is thy sting? O grave, where is thy victory.

Mrs. Flower contributes this and asks if it is the Christian equivalent of the *apokatastasis*. The bodily resurrection is surely one aspect of it, and there is another which I referred to last week. Now we will continue in the second part of "The Bedwarfing Virtue":

> Ah, even upon their hypocrisy did mine eyes' curiosity alight; and well did I divine all their fly-happiness, and their buzzing around sunny window-panes.
>
> So much kindness, so much weakness do I see. So much justice and pity, so much weakness.
>
> Round, fair, and considerate are they to one another, as grains of sand are round, fair, and considerate to grains of sand.
>
> Modestly to embrace a small happiness—that do they call "submission"! and at the same time they peer modestly after a new small happiness.
>
> In their hearts they want simply one thing most of all: that no one hurt them. Thus do they anticipate every one's wishes and do well unto every one.
>
> That, however, is *cowardice*, though it be called "virtue."—

[1] I Corinthians 15:52–55. *Apokatastasis*: restitution, repristination.

I won't read it all; as you see, Nietzsche is criticizing the good and mediocre people whom he hates like the pestilence. This criticism is based upon a particular psychological fact in Nietzsche, which has to do with a particular realization: these preceding chapters and the ones following contain the slow realization of something which is now welling up in him, something which is exceedingly difficult to him. What is that fact which he is trying to cope with?

*Mrs. Crowley:* Is it not his own future fate?

*Remark:* His inferior man.

*Prof. Jung:* Yes, the inferior man in himself, his shadow. This began some time ago, after his terrible vision, where he was threatened by the power from below, where he already had an intuition of his potential madness and tried to escape. Of course the inferior man is not necessarily mad, but if one doesn't accept the inferior man, one is liable to become mad since the inferior man brings up the whole collective unconscious. And why is that so?

*Miss Hannah:* Because of the contamination.

*Prof. Jung:* Exactly. The inferior man, being an unconscious factor, is not isolated. Nothing in the unconscious is isolated—everything is united with everything else. It is only in our consciousness that we make discriminations, that we are able to discriminate psychical facts. The unconscious is a continuity; it is like a lake—if one taps it the whole lake flows out. The shadow is one fish in that lake, but only to us is it a definite and detachable fish. To the lake it is not, the fish is merged with the lake, it is as if dissolved in the lake. So the shadow, the inferior man, is a definite concept to the conscious, but inasmuch as it is an unconscious fact, it is dissolved in the unconscious, it is always as if it were the whole unconscious. Therefore we are again and again up against the bewildering phenomenon that the shadow—the anima or the wise man or the great mother, for instance—expresses the whole collective unconscious. Each figure, when you come to it, expresses always the whole, and it appears with the overwhelming power of the whole unconscious. Of course it is useless to talk of such experiences if you have not been through them, but if you have ever experienced one such figure you will know of what I am speaking: one figure fills you with a holy terror of the unconscious. It is usually the shadow figure and you fear it, not because it is your particular shadow but because it represents the whole collective unconscious; with the shadow you get the whole thing. Now inasmuch as you are capable of detaching the shadow from the unconscious, if you are able to make a difference between the fish and the lake, if you can catch your fish without getting the whole lake, then you have won that point. But when another

fish comes up, it is a whale, the whale dragon that will swallow you:—with every new fish you catch you pull up the whole thing. So when Nietzsche is afraid of his shadow or tries to cope with it, it means that he himself, alone, has to cope with the terror of the whole collective unconscious, and that makes things unwieldy.

Now when one is possessed by the unconscious to a certain extent, when a man is possessed by his anima for instance, he has of course a very difficult time in dealing with it, so as a rule people simply cannot do it alone. One cannot isolate oneself on a high mountain and deal with the unconscious; one always needs a strong link with humanity, a human relation that will hold one down to one's human reality. Therefore, most people can only realize the unconscious inasmuch as they are in analysis, inasmuch as they have a relation to a human being who has a certain amount of understanding and tries to keep the individual down to the human size, for no sooner does one touch the unconscious than one loses one's size.

*Mrs. Flower:* It seems to me to be the most difficult problem—that one must learn to discriminate while surrounded by the collective unconscious. Often it seems that one will be torn limb from limb.

*Prof. Jung:* Naturally, it is impossible to realize the collective unconscious without being entirely dismembered or devoured, unless you have help, some strong link which fastens you down to reality so that you never forget that you are a human individual like other individuals. For as soon as you touch the collective unconscious you have an inflation—it is unavoidable—and then you soar into space, disappear into a cloud, become a being beyond human proportions. That is what happened to Nietzsche. In his solitude he tapped the unconscious and was instantly filled with the inflation of Zarathustra: he became Zarathustra. Of course he knows all the time that he is not Zarathustra—Zarathustra is a figure of speech perhaps, or a more or less aesthetic metaphor. If anybody had asked him whether he was Zarathustra he would probably have denied it. Nevertheless he handles Zarathustra—or Zarathustra handles him—as if they were one and the same. You see, he could not talk in that style, as if he were Zarathustra, without getting infected. So throughout the whole book we have had the greatest trouble on account of that constant intermingling with an archetypal figure. One is never sure whether Zarathustra is speaking, or Nietzsche—or is it his anima? This is not true, that is not true, and yet everything is true; Nietzsche is Zarathustra, he is the anima, he is the shadow, and so on. That comes from the fact that Nietzsche was alone, with nobody to understand his experiences. Also, he was perhaps not inclined to share them, so there was no human link, no human rap-

port, no relationship to hold him down to his reality. Oh, he was surrounded by human beings and he had friends, a few at least—there were people who took care of him—but they were in no way capable of understanding what was going on in him, and that was of course necessary.

Therefore I say, an analyst is that person who is supposed to understand what is going on in such a case. But if there had been analysts in Nietzsche's days and one had told him that he was undergoing an experience of the collective unconscious and that those were archetypal figures, he would not have found a welcome in Nietzsche. You can only talk with such a man by entering into his condition. You might say, for instance, "What happened last night? Was it black? Did it move? How interesting! Heavens, what you are going through! I will come with you, I believe in Zarathustra, let us take a flight with him." You must be duly impressed, and you must undergo the same affect that the patient undergoes; if he succumbs, you must succumb also to a certain extent. You can help only inasmuch as you suffer the same onslaught, inasmuch as you succumb—and yet hold onto reality. That is the task of the analyst; if he can hold to human reality while his patient is undergoing the experience of the collective unconscious, he is helpful. But with one leg the analyst must step into the inflation; otherwise he can do nothing. You cannot be reasonable about it, but have to undergo the affect of the experience. Naturally, Nietzsche's time was most unfavorable for such an experience. In those days there was not the slightest possibility of anyone understanding. There were plenty of individuals of course—there always are—who would go crazy with him voluntarily; every fool finds followers. There is no gifted fool who remains without a large school of equally gifted followers. But to find a man who could keep his feet on the ground and fly at the same time was too big an order.

*Mrs. von Roques:* But what did people think when he wrote this?

*Prof. Jung:* That he was crazy. I remember when *Zarathustra* came out and I know what people said, what Jakob Burckhardt said, for instance. They all thought that *Zarathustra* was the work of a madman, though they had to admit that certain things were exceedingly intelligent. But they could not cope with it, they did not understand it, because in those days they kept away from such an experience in an amazingly careful way. They lived in a sort of artificial world of nice, differentiated feelings, of nice illusions. And that is exactly what Nietzsche was criticizing. Naturally, he was undermining their cathedrals and their castles in Spain, their most cherished ideals, so to them he was not only a

lunatic, but also a dangerous one. All the educated people in Basel were horrified at the spectacle, shocked out of their wits in every respect. They considered him a revolutionary, an atheist—there was nothing that was not said against him then. And at the same time they were frightened because they felt an amazing amount of truth in what he said. It needed half a century at least to prepare the world to understand what happened to Nietzsche.

Of course it is no use speculating as to what would have happened if Nietzsche had had an understanding companion. We only speculate about such matters because we know something now about the experience of the collective unconscious; what to do in such a case is to us almost a professional question. Nietzsche's case is settled, but we must understand what happens to a man without the aid of that understanding. Nietzsche is an excellent example of an isolated individual trying to cope with such an experience, and we see the typical consequences. His feet don't remain on the ground, his head swells up and he becomes a sort of balloon; one is no longer sure of his identity, whether he is a god or a demon or a devil, a ghost or a madman or a genius. Now such a man, as we have seen in the preceding seminars, is always threatened by a compensation from within. Naturally when one gets an inflation, one begins to float in the air, and the body then becomes particularly irksome or heavy—it begins to drag, often quite literally. People in that condition become aware of a heaviness somewhere, of an undue weight which pulls them down, and since they are identified with the body, they often try to strangle it. The Christian saints used to deal with the problem in that way: they mortified the body in order to get rid of its weight. Nietzsche was a man of the 19th century, and that was no longer the right way. On the contrary, he makes a great point of the body; he preaches the return to the body. But he makes such a point of it that he inflates the body; he makes it inaccessible through overrating it. It is really the shadow that bothers him; while praising the body he doesn't see that the shadow is representing the body. Then the shadow takes on extraordinary importance, and since he is no longer identical with the body it becomes a demon.

As you know, I personify the shadow: it becomes "he" or "she" because it is a person. If you don't handle the shadow as a person in such a case, you are just making a technical mistake, for the shadow *ought* to be personified in order to be discriminated. As long as you feel it as having no form or particular personality, it is always partially identical with you; in other words, you are unable to make enough difference between that object and yourself. If you call the shadow a psychological

aspect or quality of the collective unconscious, it then appears in you; but when you say, this is I and that is the shadow, you personify the shadow, and so you make a clean cut between the two, between yourself and that other, and inasmuch as you can do that, you have detached the shadow from the collective unconscious. As long as you psychologize the shadow, you are keeping it in yourself. (I mean by psychologizing the shadow, your calling it a quality of yourself.) For if it is simply a quality of yourself the problem is not disentangled, the shadow is not detached from you. While if you succeed in detaching the shadow, if you can personify the shadow as an object separate from yourself, then you can take the fish from the lake. Is that clear?

*Mrs. Flower:* It is clear, but nonetheless difficult, since in most places people still feel as they did in Nietzsche's time.

*Prof. Jung:* I admit that it is a very difficult question. For the shadow jumps out of you—you may get on very bad terms with people through your shadow—and also with the collective unconscious. Since "people" means the collective unconscious, it is projected onto them. Everybody touches the fate of Zarathustra in analysis: it is the greatest problem. But when you can make that difference between the shadow and yourself you have won the game. If you think that thing is clinging to you, that it is a quality of yourself, you can never be sure that you are not crazy. If you cannot explain yourself to people, if you become too paradoxical, what difference is there between yourself and a crazy man? I always say to my patients who are such borderline cases, "As long as you can explain yourself to a reasonable individual, people cannot say you are crazy, but the moment you become too paradoxical it is finished, the rapport is cut." Therefore, I say to detach the shadow and—if you can—to personify it, which is really the sign of detachment. For instance, if you have a friend with whom you feel almost identical, so that you have every reaction in common, so that you never know which is he and which is yourself, then you don't know who *you* are; but if you can say, "That is his way and he is a person independent from myself," you know which is which, who you are and who he is. It is of course a difficult question to know in how far the shadow belongs to you, in how far you have the responsibility. For as you have the responsibility for people who belong to you, so you have a responsibility for the shadow; you cannot detach the shadow to such an extent that you can treat him like a stranger who has nothing to do with you. No, he is always there; he is the fellow who belongs. Nevertheless, there is a difference, and for the sake of the differentiation you must separate those two figures in order to understand what the shadow is and what you are.

Inasmuch as Nietzsche is identical with Zarathustra, he has the

shadow problem. He could not detach the fish from the lake, and as Zarathustra overwhelms him completely at times, the shadow also overwhelms him when it comes up in the fear of insanity—which is the same as the fear of the collective unconscious. In the preceding chapters we have evidence for this. The shadow appeared as a dangerous demon and Nietzsche used every imaginable trick to defend himself against its onslaught. He belittled the shadow, he made light of him, he ridiculed him, he projected the shadow into everybody. And now in these chapters he criticizes and accuses everybody, the mediocrity of the world and of all those qualities which adhere to Nietzsche himself. For instance, he says it is the sincerest wish of all those mediocre people not to be hurt. But who was more susceptible to being hurt than Nietzsche himself?

There is a characteristic story about Nietzsche: A young man, a great admirer, attended his lectures, and once when Nietzsche was speaking about the beauty of Greece and so on, he saw that this young man became quite enthusiastic. So after the lecture he talked with him, and he said they would go to Greece together to see all that beauty. The young man couldn't help believing what Nietzsche said, and Nietzsche most presumably believed it also. And of course the young man liked the prospect, but at the same time he realized that he had not a cent in his pocket. He was a poor fellow and being Swiss he was very realistic, and thought, "The ticket costs so much to Brindisi and then so much to Athens; does the professor pay for me or have I to pay my own fare?" That is what he was thinking while Nietzsche was producing a cloud of beauty round himself. Then suddenly Nietzsche saw the crestfallen look of the young man, and he just turned away and never spoke to him again; he was deeply wounded, never realizing the reason of the young man's collapse. He only saw him twisting around, getting smaller and smaller and finally disappearing into the earth, through a feeling of nothingness which was chiefly in his pocket. That is the way Nietzsche stepped beyond reality; such a natural reaction was enough to hurt him deeply.

There you have a case: that young man represented the shadow; that mediocre little fellow whom Nietzsche always disregarded—there he was. Nietzsche could not see the real reason, because that is what never counted in his life. And we must not forget that those mediocre people he is reviling were the ones who provided for his daily life. I knew the people who supported him financially and they were exactly those good people. I knew an old lady who was a terribly good person and of course did not understand a word of what he was saying, but she was a pious soul and thought, "Poor Professor Nietzsche, he has no capital,

he cannot lecture, his pension is negligible, one ought to do something for the poor man." So she sent him the money, by means of which he wrote *Zarathustra.* But he never realized it. As he never realized that in kicking against those people who sustained his life, he was kicking against himself.

## LECTURE VI

7 December 1938

* * *

He who taught to bless taught also to curse: what are the three best cursed things in the world? These will I put on the scales.

Voluptuousness, passion for power, and selfishness: these three things have hitherto been best cursed, and have been in worst and falsest repute—these three things will I weigh humanly well.

Well! Here is my promontory, and there is the sea—it rolleth hither unto me, shaggily and fawningly, the old, faithful, hundred-headed dog-monster that I love!

Well! Here will I hold the scales over the weltering sea: and also a witness do I choose to look on—thee, the anchorite-tree, thee, the strong-odoured broad-arched tree that I love!

In the face of his tree, which means life, knowledge, wisdom, consciousness, he is now weighing the three vices that carry the curse: voluptuousness, passion for power, and selfishness. Here we see how modern Nietzsche really is and to what extent he is a psychologist. If he had lived in our days, he couldn't have helped being an analyst; he would have gone into it right away. He was really more a psychologist than any philosopher except the very early ones, a psychologist inasmuch as he realized that philosophy is *au fond* psychology. It is simply a statement made by an individual psyche and it doesn't mean more than that. To what extent he is a modern psychologist we can see from the statement he makes here, for what does he anticipate in these three vices?

*Miss Hannah:* The present day.

*Mrs. Fierz:* Freud, Adler, and you.

*Prof. Jung:* Yes. Voluptuousness, the lust principle, is Freud; passion for power is Adler; and selfishness—that is myself, perfectly simple. You see my idea really is the individuation process and that is just rank selfishness. And Freud is supposed to be nothing but sex, and Adler

nothing but power. Those are the three aspects and in the right order, mind you. First came Freud, then Adler who was about my age but an earlier pupil of Freud. I found him in the Freudian society when I went to Vienna the first time; he was already on the premises and I was newly arrived—so surely passion for power comes next. And mine is the last, and peculiarly enough it includes the other two, for voluptuousness and passion for power are only two aspects of selfishness. I wrote a little book saying that Freud and Adler looked at the same thing from different sides, Freud from the standpoint of sex, and Adler from the standpoint of will to power; they observed the same cases but from different angles.[1] Any case of hysteria or any neurosis can be explained just as well from the side of Freud as from the side of Adler, as unfulfilled sex wishes or as frustrated will to power. So this is in every respect a clear forecast of the way things actually developed. Nietzsche was really an extraordinary fellow. And it is true that "these three things have hitherto been best cursed, and have been in worst and falsest repute." Well, divide by two—he is always a little exaggerated—for the repute is not absolutely false; it is bad I admit but not really false, because these three things are definite vices. There is no doubt about that.

But you see, our religious point of view is that all vice is wrong, and that needs some rectification. We are not sufficiently aware that even a bad thing has two sides. You cannot say that any one of those vices is entirely bad. If it were entirely bad and you wanted to be morally decent, you could not live at all. You cannot prevent voluptuousness, because it *is*; you cannot prevent power, because it *is*; and you cannot prevent selfishness, because it *is*. If you did prevent them, you would die almost instantly, for without selfishness you cannot exist. If you should give all your food to the poor, there would be nothing left, and if you eat nothing you die—and then there would be nobody left to give them the food. You cannot help functioning; those vices are functions in themselves.

Such a judgment comes from the assumption that someone could establish a definite truth, could decide that such-and-such a thing was definitely bad for instance; but you never can. At no time can you make such a statement, because it always depends upon *who* has done it and under what conditions. There is no one vice of which we can say it is under all conditions bad. For all those conditions may be changed and different, and they are always different in different cases. You can

[1] "The Psychology of the Unconscious," in CW 7, pars. 1–201.

only say if a thing happens under such-and-such conditions, and assuming that other conditions happen along the same line, that the thing is then most probably bad. You can judge to that extent, or you can say such-and-such a thing is in itself bad under such-and-such conditions, but all exceptions suffer when exposed to reality. So the mistake we make is in passing a moral judgment as if it were possible, as if we could really pass a general moral judgment. That is exactly what we cannot do. The more you investigate the crime, the more you feel into it, the less you are capable of judging it, because you find when you go deep enough, that the crime was exceedingly meaningful, that it was inevitable in that moment—everything led up to it. It was just the right thing, either for the victim or for the one who committed the crime. How can you say that particular man was bad, or that the victim was bad and deserved it? The more you know about the psychology of crime the less you can judge it; when you have seen many such cases, you just give up.

On the other hand if you give up judgment, you give up a vital function in yourself: namely, your hatred, your contempt, your revolt against evil, your belief in the good. So you come to the conclusion that you cannot give up passing judgment; as a matter of fact, practically, you have to pass judgment. When a man breaks into a house or kills people, you must stop it; it is disturbing to live in a town where such things are permitted, and therefore you must stop that fellow. And how do you do it? Well, you must put him in jail or behead him or something like that. And sure enough if somebody asks why you put that man in jail, you say because he is a bad man. Yes, he is bad, you cannot get away from it. Even if you yourself do something which is against the general idea of morality, no matter how you may *think* about it, you feel awkward, you get attacks of conscience—as a matter of fact you develop a very bad conscience. Perhaps that is not apparent: a man may say, "Oh, I haven't a bad conscience about what I have done as long as I know that nobody else knows it." But I hear such a confession from a man who comes to me with a neurosis, not knowing that his neurosis is due to the fact that he has offended his own morality. And so he excludes himself, for inasmuch as he has a neurosis, he is excluded from normal humanity; his neurosis, his isolation, is on account of the fact that he himself is a-social and that is on account of the fact that he is amoral, so he is excluded from regular social intercourse.

When you offend against those moral laws you become a moral exile, and you suffer from that state, because your libido can no longer flow

freely out of yourself into human relations; you are always blocked by the secret of your misdeeds. So you suffer from an undue accumulation of energy which cannot be liberated, and you are in a sort of contrast and opposition to your surroundings, which is surely an abnormal condition. And it doesn't help that you have particularly enlightened ideas about good and evil, like Nietzsche, who said he was beyond good and evil and applied no moral categories. *It* applies moral categories for you; you cannot escape the judge in yourself. You see, that whole moral system in which we live has been brought about by history, by thousands of years of training. It is based upon archetypes of human behavior. Therefore you find the same laws in the lowest society as in the highest. As a matter of fact, there is no fundamental difference between the laws of a primitive society and those of a very highly developed society; the aspects may be different but the principles are the same. Everybody suffers when they commit an offense against the instinctive law, out of which the universal morality grows. It doesn't matter at all what your convictions are; something is against you and you suffer from a corresponding disintegration of personality, which may amount to a neurosis.

Now in such a case, you may have to sin against your better judgment. For instance, you observe a human being clearly forced to a certain course of life, to a certain kind of misdeed, and, understanding it, you can pity such an individual, can feel compassion, can even admire the courage with which he can live at all. You think: is it not marvelous, magnificent, the way he or she takes on that awful burden, lives that dirt? Nevertheless, you have to say it is bad, and if you don't, you are not accepting yourself. You commit a sin against your own law and are not fulfilling your own morality which is instinctive. And you don't do justice to the other fellow either, for the fellow who has to live like that must know that he is committing misdeeds, and if you tell him you admire his courage he says, "Thank you, that is awfully nice, but you see I *need* to suffer from my misdeed." A man is dishonored by the fact that he is not properly punished. His misdeed must be punished, must have compensation, or why in hell should he risk punishment? The things which are not allowed are full of vitality, because in order to put them through, you risk something. So if you deny a depreciative judgment, you perhaps deprive your fellow being of his only reward. He is merely attracted by the danger, by the adventure, the risk of being immoral, which is wonderful in a way; and you must give him the reward and call him a doer of evil deeds. And if it happens to yourself, if you yourself misbehave, you will be forced to admit that you are a doer of evil deeds, and it gives you a peculiar satisfaction. You can

repent, for instance, and there is no greater and more wonderful satisfaction than to repent a thing from the bottom of your heart. I am sure that many people commit sins merely in order to repent; it is too marvelous, a sort of voluptuousness. You must watch them when they do it. Go to religious meetings; there you will see it.

So when you consider that whole problem, from whatever side you look at it, you come to the conclusion that it is perfectly understandable that those things are bad. And it is also quite understandable that people cannot avoid living them, doing them, and at the same time nobody can avoid cursing the people who do them. Therefore, whatever happens must happen, it is inevitable: that is the comedy of life. We know it is a comedy, we know it is illogical, but that is life, and you have to live that if you want to live at all. If you don't want to live, you can step out of all that nonsense; you don't need to pass the judgment. But the moment you fail to curse an offence, or call it "nothing but" a vice, or say it is admirable that this man is able to commit such marvelous crimes—such courage of life!—then you are no longer real, but are on the way to a neurosis, just a crank. Life is in the middle of all that comedy. For it is essentially a comedy, and the one who understands that it is illusion, Maya, can step out of it—provided it is his time. Then he doesn't risk a neurosis because he is then on the right way. So in the second half of life you may begin to understand that life is a comedy all round, in every respect, and that nothing is quite true and even that is not quite true; and by such insight you slowly begin to step out of life without risking a neurosis.

# LECTURE I

18 January 1939

*Prof. Jung:*

We stopped before Christmas at the 54th chapter, "The Three Evil Things." We were nearly at the end of the first part, but there is still one point in the last two verses which I should like to speak of.

> On what bridge goeth the now to the hereafter? By what constraint doth the high stoop to the low? And what enjoineth even the highest still—to grow upwards?
>
> Now stand the scales poised and at rest: three heavy questions have I thrown in; three heavy answers carrieth the other scale.

Now in order to link up what is coming with the past, we must realize where we stand in *Zarathustra.* How does he arrive at these three evil things? You remember they are voluptuousness, passion for power, and selfishness. What is the connection here? It is most difficult, but absolutely necessary, to keep one's head clear in wading through *Zarathustra*; one easily gets lost in the jungle of his talk. Therefore it is very useful to know the general theme with which we are concerned, the general trend of the whole argument, not only of the last chapter but of all the chapters before it.

*Mrs. Brunner:* He is always approaching the inferior man.

*Prof. Jung:* Exactly. All the previous chapters deal with the problem of the inferior man, or the shadow. And when did he first meet the shadow?

*Answer:* When the fool approached him in the beginning of the book.

*Prof. Jung:* And what was his attitude to it then?

*Answer:* He reviled the shadow.

*Prof. Jung:* And not only did he revile the inferior man in himself, but collectivity in general, representing the inferior man. For collectivity is practically always shadowy, always inferior, because the more people there are together, the more they become inferior. Just recently there has been an article in the *Neue Zürcher Zeitung* about a book, *The Mass Soul,* in which a man expressed his disagreement with the idea that the

individual is lowered in a crowd.[1] Of course everybody in a crowd thinks that *he* is a fellow, that he is even quite superior to that rabble. Notice the way the crowd in a theater look at each other! You see everyone thinks God-knows-what of himself, something very wonderful. Therefore they all put on their best clothes and their jewelry, so that everybody will see that they are the superior people. They even stand up in the front rows and turn their backs on the orchestra—in such a position everybody must see them—and then they make important faces and stick out their bellies and stare up at the boxes. But that of course just shows how inferior they are. The fact is, when a man is in a crowd he is inferior, no matter what idea he may have about his greatness. The morality of a crowd is lower than the morality of each individual in the crowd. A crowd is overpowering naturally, since thousands are more than one, then one is overpowered; and to be overpowered or to overpower the others is inferior. So what can you do? You are just caught in inferiority and you are inferior too.

Nietzsche reviles not only his own shadow but also the shadow in masses, the collective man. I have often pointed out the stupidity of that, because he lives on the inferior man—perhaps a monkey man, perhaps an ape psychology. But that is the stuff of life and the source from which we spring, so there is no use in reviling it. Now in his attack on the inferior man and in his arguments concerning him, he cannot help discovering certain truths; he is now just about to recognize the demerits of the shadow as great merits. So in denying or reviling the shadow he enters the house by the back door. For instance, he says that collective man is a low brute, and then he slowly realizes the merit of brutality; he begins to recognize that the motives which move the collective man are really virtues. So he takes the three outstanding demerits of the shadow man, his voluptuousness, his lust for power, and his lust in himself, his selfishness, and makes them into virtues. He is now going to concern himself with that theme. But here he says something which is of particular importance; he asks, "On what bridge goeth the now to the hereafter? By what constraint doth the high stoop to the low? And what enjoineth even the highest still—to grow upwards?" Can you give the answer?

*Miss Hannah:* Individuation.

*Mrs. Fierz:* I would say just by living.

*Prof. Jung:* No, it is so simple that you don't see it. It is already said here: By voluptuousness, by passion for power, and by selfishness.

[1] Almost certainly Jung is here referring to José Ortega y Gasset's *The Revolt of the Masses*, which appeared in Spanish in 1930 and was anonymously translated into English in 1932 (New York). It is this work by the Spanish philosopher that made current the expression "mass-man."

There the scales stand poised. You see these things are powers of life, therefore they are really merits. They are vital virtues because they are vital necessities in that they build the bridge to the hereafter. Virtues and high accomplishments are always an end; the incomplete is a beginning. The incomplete, the undifferentiated is the bridge to tomorrow; the fruit that is not ripe or that is a mere germ today, is the ripe fruit of two months hence. And what are the forces that move the world—that constrain the high to stoop to the low, for instance. Surely not merits, because they help him to rise even higher. He rightly says it "enjoineth even the highest still—to grow upwards," namely, to move far away from the low, because the effort to compensate vice forces you to great heights of virtue. If you had not to combat a very deep shadow you would never create a light. Only when it is very dark do you make a light, only when you are suffering from a vice do you begin to develop the virtue that will help you to grow upwards. Also, if you are high, what helps you to stoop to the low ones? Just such vices. By voluptuousness, by the will to power, you can stoop low, you can deteriorate. The man who assumes power over others simply lowers himself with their loss of power. He gives them the power they want but he has. He is just as low as those he is ruling. The slave is not lower than the tyrant; the slave receives the power of the tyrant and the tyrant takes power from the slave. It is the same coin whether you take it from someone or give it to someone. And that is so with power, or with voluptuousness or with selfishness: it is all the same. But those are the powers which make things move on. Unfortunately, the good thing, the high thing, the virtue, is always an accomplishment, always a summit, and the summit leads no farther. Only when you are down below can you rise, as only after the summit can you descend. But if there is nothing below, you cannot descend. Now that is Nietzsche's idea and it is to be considered.

*Mrs. Fierz:* Why is it that just at this moment the scales are even?

*Prof. Jung:* There is a sort of *enantiodromia* here, as I pointed out.

*Mrs. Fierz:* Is it because he has not yet accepted these three things?

*Prof. Jung:* But he has.

*Mrs. Fierz:* Then why doesn't it go down?

*Prof. Jung:* Ah, that is just Nietzsche's style. He recognizes the thing but other people must practice it. He merely preaches it, but it doesn't concern him. He doesn't realize when he preaches house-cleaning that it might be his own house. Everybody else has to clean house because his own house is dirty. It is like those people who always talk about the weeds in other people's gardens but never weed their own. He never asks: "Now what does that mean for myself?" That he never looks back on himself is the tragedy of this book; otherwise he would benefit from his book. But he looks for something else, for fame, or that other people

should approve of it. It is as if he didn't want to know whether it was also right for him. You see, he recognizes these evil things as important powers of life, but again comes to the conclusion that of course those ordinary people do *not* recognize these facts, that they discredit these powers of life; again we see that the shadow, which consists of just these qualities, is reviled under that assumption. Naturally the inferior man doesn't recognize the philosophical aspect, but he is moved by these forces, he lives the shadow; and being overcome by these forces, he realizes their evil side. So the inferior man likes to be taught how to be different, how to extricate himself from such powers.

You see, a man who is not at home in his house is not held fast to his own personal and corporeal life, and so doesn't realize in how far he is overcome by these dark powers. Such a man naturally comes to the conclusion, which Nietzsche reaches, that they are merits because he doesn't possess them, doesn't see them or touch them. While one who is fettered, imprisoned, by these powers—who knows that he cannot extricate himself from voluptuousness, from passion for power, from selfishness—such a one gladly hears that he can liberate himself from these evils. These are the powers of hell, and here is the god who will help you to overcome them. To him it makes sense to liberate himself because he is too much under their suggestion. But the one who is quite outside and unaffected by them will gladly return to these powers, because to him they mean something positive. From the distance it looks fine, like the blond beast, a wonderful voluptuous beast, a powerful selfish beast, a sort of Cesare Borgia. The poor, amiable, half-blind Professor Nietzsche is anything but that, so if he could get something of the red beard of Cesare Borgia, or something of the voracity and power of the lion, or of the sexual brutality of a bull, it would naturally seem to him all to the good. So he begins to revile again the sad creatures who cannot see how wonderful these three vices are. In the sixth verse before the end of Part II he says, speaking of this blessed selfishness:

> Bad: thus doth it call all that is spirit-broken, and sordidly-servile—constrained, blinking eyes, depressed hearts, and the false submissive style, which kisseth with broad cowardly lips.
>
> And spurious wisdom:—

That is a bad translation of *After-Weisheit.* Instead of spurious wisdom, it really should be "mock wisdom."

> And spurious wisdom: so doth it call all the wit that slaves, and hoary-headed and weary ones affect; and especially all the cunning, spurious-witted, curious-witted foolishness of priests!

> The spurious wise, however, all the priests, the world-weary, and those whose souls are of feminine and servile nature—oh, how hath their game all along abused selfishness!
>
> And precisely *that* was to be virtue and was to be called virtue—to abuse selfishness! And "selfless"—so did they wish themselves with good reason, all those world-weary cowards and cross-spiders!

He just goes on reviling the ordinary man for not seeing what wonderful advantages, what marvelous powers of life, those three vices are, not taking into account that there are people who are just the prisoners of these powers. He only sees himself and projects himself naively all over the world as if his case were the universal one. He has grown outside of himself with his intuition, he is not in his body, but is an abstract number, and how does an abstract number feel with no blood for feet and hands and body to give him some relationship to such things? Of course he would welcome being a bit more overcome by the powers of life. But the vast majority of people are the victims of life, and you do them a great service in showing them the way out of their captivity—not into it. You can imagine the effect if he preaches such ideas to those who are in captivity, who are selfish and suffer from their selfishness; now they must realize that selfishness is a great virtue, that they must be more selfish, have more will to power. Then the inferior men become the canaille; then they are really the rabble which before they were not. Perhaps they were modest, and now they become immodest, because the vices from which they suffer—and there was a time when they knew that they suffered from them—are now called virtues. Then they take over the power, and see what becomes of a fellow like Nietzsche! What he has produced is just the contrary to what he tried to produce. If he had only looked back once, he would have seen the shadow behind him, and then he would have known what he produced. But he never would have had the realization that Hannibal, for instance, had. You remember Hannibal had a remarkable dream when he was on his way to Rome: He felt that something was following him and that he should not turn his head to see what it was; but he did turn his head and he saw that it was a terrible dragon monster that devastated a whole world. As you know, the outcome of his campaign against Rome was the complete destruction of Carthage, which was not exactly his plan, not what he was looking for. But that is what often happens to people who do not see the shadow; they think they only mean the best for a nation or for the whole world, never reckoning with the fact of what they actually produce. If they looked back they would see. Hannibal saw what he produced: first Italy was destroyed, and finally Carthage was definitely and completely destroyed.

You see, one should always ask *who* is teaching a thing. As if it mattered what the man says; it only matters that *he* says, not *what* he says. In order to criticize it, you must always ask *who* has said it. For instance, suppose you are in a bad financial situation, and somebody comes along and says to give him your books and he will handle everything, he will take over the responsibility. But I ask: who is that fellow that is going to take the responsibility? Then we find out that he has gone through a dozen bankruptcies already, that he is really a swindler, and the man who would put his affairs into his hands would be a fool.

And so in reading a philosophy, it is not only the thought itself but the man who produced the thought that counts. Ask what it meant to him, for in reading those words you cannot help comparing them with what he himself was. Or who delivers a sermon? Go back to his reality and see whether it fits. You see, from the context you could conclude here that a *condottiere* from the Renaissance, a hell of a fellow, was speaking. While in reality you find a kindly, very nervous, half-blind man who suffers from headaches and doesn't touch the world anywhere; he is up in a corner of a little house in the Engadine and disturbs not a fly. Then you would say that he was apparently monologizing and that you must turn that thing round and see what was happening. And you would decide that it should be broadcast chiefly in university circles, but forbidden to any ordinary and instinctive creature; that it was only to be handed out to doctors and professors who suffer from insomnia and headaches and nobody else should read it. You see if Nietzsche's inferior man could hear what he, the man above, was preaching, his prophecy would be right, namely:

> But to all those cometh now the day, the change, the sword of judgment, the great noontide; then shall many things be revealed.

Revealed to Herr Professor Nietzsche you see.

> And he who proclaimeth the ego wholesome and holy, and selfishness blessed, verily, he, the prognosticator, speaketh also what he knoweth: "Behold, it cometh, it is nigh, the great noontide!"

To Professor Nietzsche, actually living in Sils Maria, it would be the great noontide, where the evening joins the morning, where all things become complete, where he could come together with his shadow. But to nobody else.

# LECTURE II

25 January 1939

*Prof. Jung:*
We left off the second part of the 55th chapter at the verse:

> One must learn to love oneself—thus do I teach—with a wholesome and healthy love: that one may endure to be with oneself, and not go roving about.

This, as you remember, is said in connection with all the preceding chapters about the shadow man. Nietzsche has talked so much about him and has reviled him so often, that we might almost expect a reaction to take place: he should develop beyond it. You know, when you have occupied your mind with an object for a while, particularly when it is such an emotional object—or subject—as the shadow, you are almost forced into a reaction. For whether it is the shadow or any other unconscious figure, the preoccupation is of a rare, emotional kind, and you are drawn into the problem of it: you become almost identified with it. The fact that Nietzsche reviles the shadow shows to what extent he is already identical with it, and his vituperation is really a means of separating himself from it. You often find people swearing and kicking against things with which they are too closely connected: then they develop inner resistances and make attempts to liberate themselves. So it seems as if we might now expect something to happen, and here we find a trace of something new—one could almost say a way to deal with the shadow properly—though you cannot expect Nietzsche in his vague unconsciousness to deal quite clearly or properly with the shadow. Nevertheless, ways may suggest themselves. Even in dreams, where one is also in an unconscious condition, more or less clear statements may come through, which you can use if, with consciousness, you can understand them. While if you leave them in the dream state, they have only a faint effect and you can never really use them.

Therefore, I have often been asked what was the use of having a healing or helpful dream when you cannot understand it. That is exactly why we try to understand dreams, for the fact of having a helpful

dream doesn't mean that you are really much helped. You may be benefitted even if you don't understand it—it may have a certain positive effect—but as a rule it is a transitory effect. It is too unimportant, too faint, and vanishes too soon, so that practically nothing happens. It is in order to gain ground, to enlarge our understanding of them, that we make the attempt to interpret dreams. It is just as if you had discovered that there was gold in the ground under your feet; you must dig it up or it always remains there. Or you may know that there is three or four percent of gold in a certain rock, yet it is so distributed in the substance of the rock that it is of no use to you. Therefore you must invent a special chemical procedure to extract that gold; then you get it, but it needs your conscious or even your scientific effort.

Of course in Nietzsche's case, there is nothing of the kind; he is in a sort of dream process. He swims along with the current of his problems, and only with our knowledge of psychology are we able to see what they really are. The problem of how to compensate the shadow appears on the surface and disappears, and then comes up again, like a log carried along by a muddy river; and there is nobody there to fish out that log and make a good beam of it. He is simply carried along by the stream of his associations, and he does bring up something of great value, but it is we who know it is of great value. He also has a feeling that it is worth something, but it is as if he didn't know that he could make that log into a pole which would be the foundation of a bridge perhaps, or which could be shaped into a boat to carry him across the river. So he lets it go, it passes by and forms a part of that great river, the eternal movement of life, and the river flows down into the sea. It is coming to an end. This book begins with the statement that this is the down-going of Zarathustra, the sunset—the river is nearing the end; and the mere moving current reveals many things, but nothing comes of it because there is nobody to take a hook and fish something out. What he says here is a great truth and an extraordinarily helpful one, the formula by which he could deal with or overcome his shadow. But if he did realize it, he would have to strike out with a blue pencil all the chapters before, for he would not be reviling the shadow because he would also *be* his shadow. And how could he love himself if he reviles himself? He could not blame the inferior man, because to love oneself means to love one's totality, and that includes the inferior man.

You see, the idea in Christianity is to love the least of our brethren, and as long as he is outside of us, it is a wonderful chance; we all hope that the least of our brethren is, for God's sake, outside ourselves. For you cut a very wonderful figure when you put a tramp at your table and feed him, and you think, "Am I not grand? Such a dirty chap and I

feed him at my table!" And the devil of course is not lazy in that respect: he stands right behind you and whispers in your ear what a wonderful heart you have, like gold you know, and you pat yourself on the back for having done it. And everybody else says, "Is he not a wonderful fellow, marvelous!" But when it happens that the least of the brethren whom you meet on the road of life is yourself, what then? I have asked certain theologians this question, but they can only whisper that they don't know. Otherwise it would appear as if they were kind to the least of their brethren in themselves, that they didn't despise him on account of his inferiority; while the ordinary practice is that they revile themselves, so that again everybody will say, "What a grand fellow! What self-criticism! He sees his mistakes, his vices, and he rebukes himself." And then the whole of collectivity will agree.

Now, Nietzsche discovered the truth, that if you have to be kind to the least of your brethren, you have to be kind also when the least of your brethren comes to you in the shape of yourself, and so he arrives at the conclusion: love thyself. The collective Christian point of view is: "Love thy neighbor," and they hush up the second part "as thyself." Nietzsche reverses this; he says, "Love thyself," and forgets "as thou lovest thy neighbor." That is the anti-Christian point of view and so the truth is falsified both ways. It really should be: "Love thy neighbor as thou lovest thyself; or love thyself as thou lovest thy neighbor." That is a complete truth—if you love at all, or if you can afford to love at all. One could say also, "Hate your neighbor as you hate yourself, or hate yourself as you hate your neighbor." Nietzsche's understanding is quite complete, one could say—only he doesn't realize it. One *should* love oneself, one *should* accept the least of one's brethren in oneself, that one may endure to be with oneself and not go roving about. And how can we endure anything if we cannot endure ourselves? If the whole of mankind should run away from itself, life would consist on principle of running away all the time. Now that is not meant; God's creation is not meant to run away from itself. If the tiger runs away from itself and eats apples, or an elephant runs away from itself in order to study at the university library, or a man becomes a fish, it is a complete perversion. Therefore, the very foundation of existence, the biological truth, is that each being is so interested in itself that it does love itself, thereby fulfilling the laws of its existence. The individual gets cut off from his roots if he tries to use the roots of other people. Inasmuch as we run away from ourselves we are trying to use the roots of other people, to be parasites on other people, and that is a perversity, a monstrosity. That deviation or separation from oneself is what Nietzsche calls "roving about," and he explains in the next paragraph:

> Such roving about christeneth itself "brotherly love"; with these words hath there hitherto been the best lying and dissembling, and especially by those who have been burdensome to every one.

Here he makes a statement which is absolutely true. The Christian brotherly love is exactly that, loving thy neighbor and suppressing the second part of the sentence. In that case you are running away from yourself, so you come to your neighbor as the man who doesn't love himself, and then naturally you burden your neighbor with the task of loving you. You love him in the hope that he will love you again because you don't love yourself. Because you don't feed yourself, you tell your neighbor you love him, with the secret hope that he will feed you. Or because you don't earn money yourself, you tell your neighbor you love him in the hope that he will give you money. That is damnable. It is: "I give that thou givest," and that is not exactly what we call love. It is a plot, or an insinuation, or an intention, a definite plan to get something for yourself, and that contradicts the very idea of love. So when you hate yourself and pretend to love your neighbor, it is more than suspect, it is poison. You see, when you cannot love yourself, then in a way you cannot love, so it is really a pretense to say that you love your neighbor. The love of the man who cannot love himself is defective when he loves somebody else. It is like saying one cannot think one's own thoughts, but can only think the thoughts of other people. But that is not thinking; it is mere parrot talk, a sham, a fraud—one is simply pulling the wool over other people's eyes. So if you are full of desires and needs and pretend to love somebody else, it is merely in order that they shall fulfil what you really desire and need. That is what Nietzsche is emphasizing. Then he goes on,

> And verily, it is no commandment for to-day and tomorrow to learn to love oneself. Rather is it of all arts the finest, subtlest, last and patientest.

This is perfectly true: one could call it a great art, and I should say a great philosophy because it is the most difficult thing you can imagine, to accept your own inferiority. It needs more than art: it needs a great deal of philosophy, even of religion, in order to make that bond between yourself and your shadow a lasting one. When Nietzsche assumes that it is an art and even the highest art, he doesn't put it strongly enough, because he doesn't realize what it is. Now he continues,

> For to its possessor is all possession well concealed, and of all treasure-pits one's own is last excavated—so causeth the spirit of gravity.

He understands sloth, or whatever it is which hinders us from excavating our own treasure, to be the spirit of gravity. That is because it is understood to be, not a treasure, but a black hole full of evil spirits.

> Almost in the cradle are we apportioned with heavy words and worths: "good" and "evil"—so calleth itself this dowry. For the sake of it we are forgiven for living.

This means that the moral categories are a heavy, even a dangerous, inheritance, because they are the instruments by which we make it impossible to integrate the shadow. We condemn it and therefore we suppress it.

> And therefore suffereth one little children to come unto one, to forbid them betimes to love themselves—so causeth the spirit of gravity.

Here is a clear reference to what?

*Miss Hannah:* To Christ's remark.

*Prof. Jung:* Yes, so we see he means Christianity all along the line.

> And we—we bear loyally what is apportioned unto us, on hard shoulders, over rugged mountains! And when we sweat, then do people say to us: "Yea, life is hard to bear!"
>
> But man himself only is hard to bear!

This is a very important statement from a psychological point of view. We forget again and again that our fate, our lives, are just ourselves; it is in a way our choice all along. Of course one can say that we are born into overwhelming conditions, but the conditions don't depend upon the weather, don't depend upon the geological structure of the surface of the earth, don't depend upon electricity or upon the sunshine. They depend upon man, upon our contemporaries, and we are included. We are born into the after-war world, but we are the people who live there. We have the psychology that produces an after-war world, so we are in it, participating in those conditions, and if we have social responsibilities, it is because we are the makers of that kind of psychology. If everybody in his own place and in his own self would correct the attitude which has brought about those conditions, they would not exist. So we can only conclude that whatever we meet with, inasmuch as it is man-made, is the thing we have chosen, the result of our peculiar psychology. We are always inclined to say: "Oh, if *they* had not done this or that." But who are they? We are they too, for if you take one man out of the crowd that you accuse, and ask him who "they" are, he will say, "*You!*" You are in the same crowd, life is yourself, and if life is hard to

bear, it is because it is very hard to bear yourself. That is the greatest burden, the greatest difficulty.

> The reason thereof is that he carrieth too many extraneous things on his shoulders. Like the camel kneeleth he down, and letteth himself be well laden.

Is that logical? He has just said, "But man himself only is hard to bear," and now he calls it the burden of life. It is the burden of himself, man is the burden.

*Mrs. Jung:* I thought it referred to what he said before, that one teaches the people good and evil, and because he thinks those are extraneous things, that might be what he means by the burden.

*Prof. Jung:* Quite so. No doubt Nietzsche assumes that those things would not have grown in that individual if he had not been taught them. But inasmuch as those so-called extraneous things are also in himself, he participates in it: he is also one of those who shares such concepts.

*Remark:* I thought it might mean that he has to carry the burden because of other people.

*Prof. Jung:* Oh yes, one can enumerate a number of things that are forced upon one by so-called external conditions. For instance, a person with an objectionable persona can say circumstances forced him to have such a persona. Perhaps he is stiff, proud, gives other people no access to himself; perhaps he refuses everything and is obstinate, and he can explain exactly why he is all that, can give me a complete list of the causes that made him into such a thing. He can say if his parents had behaved in a different way he would be quite different, or Mrs. So-and-So, or his professor in the university, or his wife, his children, his uncles and aunts—they all account for his attitude. And it would be perfectly true. But then one asks, "Why is his brother, who lived with him in the same family, an entirely different persona with an entirely different attitude to life? He was under the same influence, was at the same school, had the same education; but he has chosen a different attitude, has made a different selection. So it is not true that these external conditions have caused him to be what he is; he has chosen those external conditions in order to be what he is. If somebody else had chosen them, the very same conditions would have been made into something quite different. And the life of the one is miserable on account of his attitude, and the life of the other fellow is much nicer on account of *his* attitude. The life of the individual is his own making. So when the one is overburdened by a moral teaching, it is because he chooses it. Another one, taught the same thing, doesn't care a bit for

that moral teaching. He takes it lightly, doesn't believe it perhaps, or he models those concepts to his own liking. He is not at all overburdened because he did not choose to be overburdened, did not accept it. You cannot blame external circumstances, but can only blame yourself for taking on that persona, for allowing yourself to be poisoned by circumstances.

So Nietzsche makes here a complete contradiction. For man himself is his own difficulty and if anyone is to blame, it is himself, because he has chosen it, has swallowed it. He was not critical enough, or he has preferred to make a special selection of circumstances in order to prove his point, which is himself. And if that proves to be wrong, perhaps, in the long run, it is not the world that is wrong: it is himself.

## LECTURE III

1 February 1939

* * *

My point of view concerning projections, then, is that they are unavoidable. You are simply confronted with them; they are there and nobody is without them. For at any time a new projection may creep into your system—you don't know from where, but you suddenly discover that it looks almost as if you had a projection. You are not even sure at first; you think you are all right and it is really the other fellow, until somebody calls your attention to it, tells you that you are talking a bit too much of that fellow—and what is your relation to him anyhow? Then it appears that there is a sort of fascination. He may be a particularly bad character, and that is in a way fascinating and makes you talk of him day and night; you are fascinated just by that which you revile in him. Now, from that you can conclude as to your own condition: your attention is particularly attracted; that evil fascinates you. Because you have it, it is your own evil. You may not know how much is your own but you can grant that there is quite a lot; and inasmuch as you have it, you add to it, because as Christ says, "Unto everyone which hath shall be given," so that he has it in abundance.[1] Where there is the possibility of making a projection, even a slight one, you are tempted to add to it. If an ass walks past carrying a sack on its back, you say, "Oh, he can carry my umbrella as well, because he is already carrying something." If a camel passes you, anything which you don't want to carry just jumps out of your pocket onto the back of that camel.

There are people who even attract projections, as if they were meant to carry burdens. And others who are always losing their own contents by projecting them, so they either have a particularly good conscience or they are particularly empty people, because their surroundings have to carry all their loads. Empty people, or people who have an excellent opinion of themselves and cherish amazing virtues, have always some-

[1] Matthew 15:19–20.

body in their surroundings who carries all their evil. That is literally true. For instance, it may happen that parents are unaware of their contents and then their children have to live them. I remember a case, a man, who had no dreams at all. I told him that that was abnormal, his condition was such that he must have dreams, otherwise somebody in his surroundings must have them. At first I thought it was his wife, but she had no undue amount and they cast no light on his problems. But his oldest son, who was eight years old, had most amazing dreams which did not belong to his age at all. So I told him to ask his son for his dreams and bring them to me, and I analysed them as if they were his own. And they were his own dreams, and finally by that procedure they got into him and the son was exonerated.[2]

Such things can happen: a projection is a very tangible thing, a sort of semisubstantial thing which forms a load as if it had real weight. It is exactly as the primitives understand it, a subtle body. Primitives—also the Tibetans and many other peoples—inasmuch as they are aware of such things at all, understand projections as sort of projectiles, and of course they play a role chiefly in their magic. Primitive sorcerers throw out such projectiles. There are three monasteries in Tibet mentioned by name by Lama Kagi Dawa-Sandup, the famous Tibetan scholar who worked with John Woodroffe and Evans-Wentz, where they train people in the art of making projections.[3] And that term was used by the alchemists for the final performance in the making of the gold. It was supposed that they projected the red matter—or the tinctura or the eternal water—upon lead or silver or quicksilver, and by that act transformed it into gold or into the philosopher's stone. It is interesting that they themselves explained the making of the stone as a projection. That is to say, it is something that is detached from one; you detach something and establish it as an independent existence, put it outside yourself. Now, that may be quite legitimate inasmuch as it is a matter of objectifying contents; or it may be most illegitimate if it is used for magical purposes, or if it is a simple projection where you get rid of something. But people are not to be blamed directly for making other people suffer under such projections because they are not conscious of them.

You see, our whole mental life, our consciousness, began with projec-

[2] In mentioning this case (CW 17, par. 106), Jung identifies the father's problems as erotic and religious.

[3] Lama Kazi Dawa-Sandup was the translator of *The Bardo Thodol* or *Liberation by Hearing on the After Death Plane,* which W. Evans-Wentz compiled and edited as *The Tibetan Book of The Dead* (see *Tibetan*); John Woodroffe (Avalon), *The Serpent Power* (Madras, 3rd rev., 11th edn., 1931), is an interpretation of Kundalini Yoga.

tions. Our mind under primitive conditions was entirely projected, and it is interesting that those internal contents, which made the foundation of real consciousness, were projected the farthest into space—into the stars. So the first science was astrology. That was an attempt of man to establish a line of communication between the remotest objects and himself. Then he slowly fetched back all those projections out of space into himself. Primitive man—well, even up to modern times—lives in a world of animated objects. Therefore that term of Tylor's, *animism*, which is simply the state of projection where man experiences his psychical contents as parts of the objects of the world. Stones, trees, human beings, families are all alive along with my own psyche and therefore I have a *participation mystique* with them.[4] I influence them and I am influenced by them in a magical way, which is only possible because there is that bond of sameness. What appears in the animal say, is identical with myself because it *is* myself—it is a projection. So our psychology has really been a sort of coming together, a confluence of projections. The old gods, for instance, were very clearly psychical functions, or events, or certain emotions; some are thoughts and some are definite emotions. A wrathful god is your own wrathfulness. A goddess like Venus or Aphrodite is very much your own sexuality, but projected. Now, inasmuch as these figures have been deflated, inasmuch as they do not exist any longer, you gradually become conscious of having those qualities or concepts; you speak of *your* sexuality. That was no concept in the early centuries, but was the god, Aphrodite or Cupid or Kama or whatever name it was called by. Then slowly we sucked in those projections and that accumulation made up psychological consciousness.

Now, inasmuch as our world is still animated to a certain extent, or inasmuch as we are still in *participation mystique*, our contents are still projected; we have not yet gathered them in. The future of mankind will probably be that we shall have gathered in all our projections, though I don't know whether that is possible. It is more probable that a fair amount of projections will still go on and that they will still be perfectly unconscious to ourselves. But we have not made them; they are a part of our condition, part of the original world in which we were born, and it is only our moral and intellectual progress that makes us aware of them. So the projection in a neurosis is merely one case

[4] Edward Burnett Tylor (1832–1917) English evolutionary anthropologist, invented the concept "animism" to explain how "the notion of a ghost-soul as the animating principle of man" can be readily extended to "souls of lower animals, and even lifeless objects. . . ." *Primitive Culture*, 2 vols. (Gloucester, Mass., 1958; orig. 1917), vol. I, p. 145.

among many; one would hardly call it abnormal even, but it is more visible—too obvious. Nowadays, one might assume that a person would be conscious of his sexuality and not think that all other people were abnormal perverts; because one is unconscious of it, one thinks that other people are therefore wrong. Of course that is an abnormal condition, and to any normal, balanced individual, it seems absurd. It is an exaggeration, but we are always inclined to function like that to a certain extent; again and again it happens that something is impressive and obvious in another individual which has not been impressive at all in ourselves. The thought that we might be like that never comes anywhere near us, but we emphatically insist upon that other fellow having such-and-such a peculiarity. Whenever this happens we should always ask ourselves: Now have I that peculiarity perhaps because I make such a fuss about it?

You see, whenever you make an emotional statement, there is a fair suspicion that you are talking of your own case; in other words, that there is a projection because of your emotion. And you always have emotions where you are not adapted. If you are adapted you need no emotion; an emotion is only an instinctive explosion which denotes that you have not been up to your task. When you don't know how to deal with a situation or with people, you get emotional. Since you were not adapted, you had a wrong idea of the situation, or at all events you did not use the right means, and there was as a consequence a certain projection. For instance, you perhaps project the notion that a certain person is particularly sensitive and if you should say something disagreeable to him he would reply in such-and-such a way. Therefore you say nothing, though he would not have shown such a reaction because that was a projection. You wait instead until you get an emotion, and then you blurt it out nevertheless, and of course it is then far more offensive. You waited too long. If you had spoken at the time, there would have been no emotion. And usually the worst consequences of all are not in that individual but in yourself, because you don't like to hurt your own feelings, don't want to hear your own voice sounding disagreeable and harsh and rasping. You want to maintain the idea that you are very nice and kind, which naturally is not true. So sure enough, any projection adds to the weight which you have to carry.

*Mr. Bash:* Would you then endorse the concept of Dewey that whenever there is a conflict between the individual and his environment, the projection is an expression of that conflict and a provisional attempt to get rid of it?[5]

[5] Mr. Bush is alluding to John Dewey's teaching that difficulties which impede custom-

*Prof. Jung:* Well, I would avoid the idea of the conflict because one cannot always confirm the existence of a conflict; it is simply lack of adaptation, that you are not up to the situation. That very often causes a conflict, it is true, but it is not necessarily *caused* by a conflict. I think you get nearer to the root of the matter when you call it a lack of adaptation, because to be emotional is already on the way to a pathological condition. Any emotion is an exceptional, not a normal, state. The ego is momentarily suppressed by the emotion: one loses one's head, and that is an exceptional state. Therefore, primitives are always afraid of emotions in themselves as well as in their fellow beings. An emotion always has a magic effect, so they avoid emotional people, think they are dangerous and might use witchcraft or have a bad influence. So to have an emotion is to be on the way to a morbid condition, and a morbid condition always being due to inferior adaptation, one could call an emotion already an inferior adaptation. An old definition of disease is that it is a state of insufficient adaptation—one is incapacitated and so in an inferior state of adaptation—and that is also true of an emotion.

*Dr. Frey:* But you cannot forget the positive side of emotion. In the fire of emotion the self is created.

*Prof. Jung:* Quite so. Emotion is on the other hand a means by which you can overcome a situation in which you are inferior; the emotion can then carry you over the obstacle. That is the positive value of the emotion. So it is like that patient of mine who dares not decide by herself, but leaves it to Christ to decide for her. That carries her a long way naturally: he can carry her way beyond her moral scruples, so that she can do something which is not very nice or reasonable. And that is of course her emotion—Christ is her emotion.

*Mrs. Sigg:* Is it not that she has perhaps in her youth already projected some animus contents into the figure of Christ? So instead of saying the animus is her leader, she says Christ is her leader.

*Prof. Jung:* She has naturally had the Christian education and she smelt a wonderful opportunity, as all good Christians do, to say that Christ is *there* to facilitate life, to eliminate our sorrows. We are told that there is a good god, a shepherd of men, who will carry our burden. And anyone who says he didn't know how to decide and gave it to Christ to decide, will be considered an example of goodness: What a pious man! What belief in God! So no wonder that she adopted that mechanism. You see, she is far from any animus theory; the animus

ary action promote thinking to resolve the problem. See, for instance, *Democracy and Education* (New York, 1916), *passim.*

theory would not work in the Middle Ages. There are far more tangible figures than the animus; with her it is a real thing, not only a *façon de parler.* It is bordering on magic.

*Mrs. Jung:* It seems to me that there are cases where it is more adapted to have an emotion than to have none; it is not normal to have no emotions.

*Prof. Jung:* One could say that in certain circumstances it would be more normal to have an emotion, but you also could imagine mastering the situation without an emotion, and if you *can* handle it, I would not call it an emotion. For instance, suppose a patient behaves in a way which I cannot support—perhaps he won't listen at all. I say "You are not listening." But that makes no impression at all. Then I say, "If you don't listen you will gain nothing from your work." It doesn't register. I persist, "Well, if you don't listen, if you get nowhere, I can only kick you out." It doesn't register. So I decide that this is obviously a mental deafness. "*Damn you! You get out of here!*" That is primitive and that registers. I can kick somebody out of the door—if it is necessary you have to—and then I light my pipe. There are people who must be manhandled. In dealing with African primitives, it doesn't help to *tell* them things. It is a civilized idea that you can tell people what they should or should not do. I am often asked to tell such-and-such a nation how they should behave, that it is not reasonable to behave as they do. As if that would make any impression! Of course, you can apply emotion, but then it is not emotion, it is a force. You have an emotion when you are moved yourself; when you move others, it is not necessarily your emotion—it becomes your force, your strength. You can use emotion as strength where force is needed. But that is quite different from falling into an affect; that is on the way to morbidity, an inferior adaptation. While to speak forcefully means that one is adapted, for here is a block of lead and you can't brush it away with a feather, but have to apply a crowbar. So I understand emotion in the sense of an affect, that one is affected by an outburst of one's own unconscious.

Now of course that may be very useful. In an exceptional situation, for instance, or in a moment of danger, you get a terrible shock and fall into a panic—you are absolutely inferior—but it makes you jump so high that you may overcome the obstacle by a sort of miracle.[6] [. . .]

Another instance is that story which I have occasionally quoted of the man on a tiger hunt in India, who climbed up a tree near the waterhole where he expected the tiger to turn up. He was sitting in the

[6] Jung repeats here the story of a man who, confronting a huge snake, leapt over a wall.

branches of the tree when the night wind arose, and he got into a most unreasonable panic and thought he must get down. Then he said to himself that was altogether too damned foolish. He was in the tree in order to be out of reach of the tiger and to climb down would be walking into the tiger's jaws. So his fear subsided and he felt normal again. But a new gust of wind came and again he got into a panic. A third gust came and he could no longer stand it—he climbed down. Then a fourth gust came, stronger than before, and the tree crashed to the ground. It had been hollowed out by termites. I read that story in a missionary report and the title was, "The Finger of God." God helped that man down from the tree, he interfered.

But whoever has travelled in the jungle knows that when you pitch your tent in the evening, you must always examine the trees. Naturally you pitch your tent under a tree on account of the shelter, but it must never be under trees which you have not examined. Even trees that still have their foliage may already be hollowed out by termites to a dangerous degree. But you can see it, and if a tree is in such a bad condition that a gust of wind will blow it down, you couldn't help noticing it, particularly when you climbed it. Moreover, the tree is covered by canals. The termites never expose themselves to sunlight, but always work in the dark, making tunnels out of that red earth till there is a hole in the tree; and when a tree is really so foul and rotten, you feel that it is hollow in touching it. So that man could easily have seen that it was not safe, but in his excitement over the tiger hunt, he did not notice it. Of course, a man who goes to hunt tigers in the jungle is not a baby; he knew it, but in his excitement he paid no attention to it consciously, or he thought it was not so bad after all. He could have been aware of it himself, but he simply was not. Then the wind rose, and then he knew it, and when you are several meters high, there is danger of a bad fall. So sure enough it was the hand of God—it was his emotion which carried him out of the reach of danger. In that sense emotion can produce a miracle; it can have a very positive effect in such a unique situation. But many people have emotions in very banal situations which are not unique at all. They have emotions over every nonsense out of sheer foolishness and laziness; they have emotions instead of using their minds.

Now we must continue our text. You remember we were concerned with that most edifying symbolism of the laughing lion and the flock of doves. We will skip some of the following pages and look at the fourth part. This chapter consists of a series of parts which contain the old and new tablets, a system of values, a sort of decalogue like the laws of Moses, but a very modern edition. The fourth part reads as follows:

> Behold, here is a new table; but where are my brethren who will carry it with me to the valley and into hearts of flesh?—
>
> Thus demandeth my great love to the remotest ones: be not considerate of thy neighbour! Man is something that must be surpassed.

Here we have a statement which we have encountered already. Instead of loving your neighbor, Nietzsche emphasizes the contrary: "be not considerate of thy neighbour." What mistake does he make here?

*Mr. Allemann:* He goes too far to the other side.

*Prof. Jung:* Yes, the original suggestion was: "Love thy neighbor," with the famous omission of the second part "as thyself." But he only thinks of the first part, and then makes the anti-Christian statement: "be not considerate of thy neighbour," and the necessary compensation "as thyself" is again omitted. For if you cannot love yourself, you cannot love your neighbor.[7] [. . .] Whether you say you love or hate your neighbor, it is just the same, because it is an uncompensated statement, the self is lacking. Then what does it mean, that "man is something that must be surpassed"? You see, Nietzsche doesn't hold that he is the only living being. He also speaks of brethren, and when some brother says, "Be not considerate of Mr. Nietzsche or Mr. Zarathustra," what then? If everybody surpasses everybody, everybody denies everybody, and what is the result?

*Mrs. Jung:* He only wants to consider the *Übermensch.*

*Prof. Jung:* Naturally, for inasmuch as he considers that he is the *Übermensch* himself, nobody can surpass him or leap over him: everybody has to consider him. He must be considered and he has to consider nobody because they only deserve to be overleapt. So naturally there can be only one Superman; if there were more they would be overleaping each other all the time and then the whole story would be in vain. It would be exactly like those boys who found a toad. One said, "I bet you five francs that you wouldn't eat that toad." And the other replied, "If you give me five francs I will eat it." He didn't think the first one had five francs, but he had, so he ate the toad. Then after a while they found another toad, and the one who had lost the five francs was quite angry, so he said, "Will you give me back the five francs if I eat this toad?" And the other one said he would, so he ate it. Then after a while they both had indigestion and they said to each other, "Now why

[7] Nietzsche often proclaimed the importance—the necessity—of self-love. For instance, "The noble soul has reverence for itself" (*BG&E*, no. 276). Or again, "We have cause to fear him who hates himself, for we shall be the victims of his wrath and his revenge" (*Daybreak*, no. 517). Two repetitive sentences are omitted here.

have we eaten those toads?" And that would be the case if there were two or three supermen. They would eat each other and then ask, "Now why have we become supermen after all?" If Nietzsche were not in such an infernal haste, he would stop and think and would see what nonsense he was talking really. The text continues:

> There are many divers ways and modes of surpassing: see *thou* thereto! But only a buffoon thinketh: "man can also be *overleapt.*"

What distinction is Nietzsche making here when he says that man can also be overleapt—by a buffoon mind you, *ein Narr*?

Miss Hannah: He is talking of that time when the buffoon jumped over the rope-dancer.

*Prof. Jung:* And what makes him think of that? Something must have reminded him of that scene.

*Mrs. Baumann:* He has just said practically the same thing in different words.

*Mrs. Jung:* In German it is: "das *überwunden* werden muss," not *übersprungen.*

*Prof. Jung:* That is it, he makes a difference between leaping over a thing, and surmounting or surpassing it, a rather subtle distinction which should not be omitted. Perhaps in the following verses we shall get some light on this. He continues,

> Surpass thyself even in thy neighbor: . . .

That has nothing to do with it, but there is obviously a distinction in his mind between overleaping and surpassing, which makes him think of the fool who jumped over the rope-dancer and killed him. He also surpassed man in a way, but by leaping over him. This is only an allusion, but he lets us feel that he has the difference in mind and evidently intends to make a discrimination.

*Dr. Wheelwright:* It is the difference between intuitive attainment and real attainment.

*Prof. Jung:* Yes, an intuitive attempt would be overleaping, disregarding reality; and surpassing would be a rather laborious attempt at surmounting or overcoming man. So what he understands by surpassing is an effort, real work perhaps, at all events a somewhat lengthy and laborious procedure—it should not be just an intuitive leap. It is a critical distinction and a very important one, so one is again astonished that he doesn't insist upon it. It would be well worthwhile to remain here for a while and dwell upon that distinction. We should then hear how he understands the procedure by which the ordinary man of today

would transform into the Superman; he would be forced to say how he images that procedure. But here he just touches upon it and instantly goes on, saying,

> and a right which thou canst seize upon, shalt thou not allow to be given thee.

This means first of all that to be a Superman is a right, and you can seize upon it, steal it: you don't need to wait until it is given to you. Even if somebody were quite ready to give it to you you must not wait. Hurry, take it by force. You see, he is just storming away over this most critical point. If anyone who is really serious, who really wants to know, asks, "But how on earth can man transform into the Superman, how is that done? Tell me," he only says that one would be a fool to jump over it. But what one ought to do he doesn't say. So he behaves intuitively with the problem, only touches upon that point, and of course it is *the* point. Once more we have to regret that Nietzsche is merely intuitive; he is always in that infernal haste, never settles down with the problem and chews on it to see what will come of it. He very clearly feels that here is something shallow, a danger zone, so he mentions it—then off he goes. So one doesn't see how that transition of the ordinary man into the Superman can be accomplished: the most interesting question in the whole of *Zarathustra* if it comes to practical issues—if one were to try to apply it.

*Mrs. Sigg:* Could it not be that we have a sort of self-regulating system in the psyche which helps us to keep it balanced?

*Prof. Jung:* We have it inasmuch as we are really balanced, but if one is unbalanced one is just unbalanced—that mechanism is out of gear. Of course Nietzsche is a very one-sided type, a fellow in whom one function is differentiated far too much and at the expense of the others. He is a speculative thinker, or not even speculative,—he doesn't reflect very much—he is chiefly intuitive and that to a very high degree. Such a person leaps over the facts of sensation, realities, and naturally that is compensated. This is the problem throughout the whole book. For about two years we have been working through the shadow chapters of *Zarathustra,* and the shadow is creeping nearer and nearer to him, his inferior function, sensation. The actual reality is ever creeping nearer with a terrible threat and a terrible fear. And the nearer it comes, the more he leaps into the air, like that man who saw the rattlesnake behind him. He performs the most extraordinary acrobatic feats in order not to touch or to see his shadow. So we have on the one side his extreme intuition, and on the other side the shadow always coming nearer.

*Dr. Frey:* But was he not nearer to the problem in the beginning—when he carried the corpse and buried it in the tree?

*Prof. Jung:* Yes, and not only in the beginning. In the course of *Zarathustra* he apparently deals with the shadow a number of times; his mind or psyche seems to function as everyone's psyche functions. There are always attempts at dealing with the problem. But then he again jumps away and doesn't deal with it adequately: things get difficult and he reviles and suppresses it. For instance, you remember that chapter not very long ago, where the fool came up and talked exactly like Zarathustra, reviling the low-down inferior people. And Nietzsche could not accept it; he reviled the fool despite the fact that he was repeating his own words, practically. You see, that was an attempt of the shadow, by disguising himself in the language of Zarathustra, to say, "I am yourself, I talk like yourself, now do accept me." When you hear a person cursing someone and quoting him—"He even said this and that"—you know those are the views of that fellow himself, of the one who is complaining. And if you said, "But that is what you say too," it might dawn upon him that what he was reviling in the other was so very much like himself that he didn't see it. So Nietzsche might have said to himself, "Since the fool talks my own language, is he not identical with me? Are we not one and the same?" And mind you, there are passages where he speaks of Zarathustra as the fool.

# LECTURE V

15 February 1939

* * *

> O my brethren, I consecrate you and point you to a new nobility: . . .

He is bestowing consecration upon all his imaginary disciples, his brethren. That he consecrates them means that he bestows the Apostolic blessing upon them, that he is in possession of the Holy Ghost or the Apostolic blessing originally received from Christ himself, and he thereby points them to a new nobility.

> ye shall become procreators and cultivators and sowers of the future;—

He is sending them out into the world, as Christ also said to go out into the world and preach the Evangels.

> —Verily, not to a nobility which ye could purchase like traders with traders' gold; for little worth is all that hath its price.
>
> Let it not be your honour thenceforth whence ye come, but whither ye go! Your Will and your feet which seek to surpass you—let these be your new honour!

It is clear from the text that he understands their new character as a will for the future, that the gold which is to be attained gives them their nobility. The task which he sets them, and the goal, is the mana. So it is not because they have received a certain character from the past: it is rather the task assigned to them which gives them their meaning and their goal. In other words, it doesn't matter who you are, provided that your goal is so-and-so; that you want to attain such-and-such a goal gives you character, not what you are but what you are looking for. Of course that is a very important point of view. It is really true that an individual is not only characterized by what he was originally, by birth and by inherited disposition; he is also that which he is seeking.

His goal characterizes him—but not exclusively. For you sometimes set a task for yourself which is merely compensatory for what you are in reality. It is not an entirely valid goal inasmuch as your original disposition is not valid under all conditions. Your own condition may be at fault—you may have a very faulty disposition. Any human disposition is somewhat imperfect, and the more it is imperfect, the more you will seek a goal of perfection which compensates your defect. But then the goal is equally faulty. Then the goal doesn't coincide with the goals of other people, and under those conditions you really don't collaborate with them.

For instance, a generous character with a certain tendency to wastefulness naturally will seek economy. And a thrifty person, or somebody who suffers from self-inflicted poverty, naturally will seek riches. Now how do those two goals coincide? Therefore it is by no means indifferent where you come from or what you were originally. It depends very much upon whether you start from a basis which in itself is solid or healthy, or whether you start from a faulty basis. Also when you say, *my* goal is so-and-so, you are perhaps using a sort of slogan, and I don't know what kind of goal it may be. And it doesn't mean that you are the one who is going to attain that goal, or that you are even the one who will work for it in a satisfactory way. With all doing there is always the question, "*Who* is doing it? *Who* is the man who is so willing to accept responsibility?"[1] [. . .]

Here again Nietzsche simply swings over to the other side. He thinks a man is sanctified, almost deified, by the great goal he has in mind. But he might be a miserable fool who never could attain to such a goal, who has such a goal only because he is a fool. Of course you may say, "We have no goal, we go nowhere, but we have quality, we have character," and that is no good either. You must have the two things: you must have quality, virtue, efficiency, *and* a goal, for what is the good of the qualities if they don't serve a certain end? But Nietzsche simply swings over to the other extreme by the complete denial of all past values, of all the truth of the past, as if he were going to establish brand new ideas, as if there had never been any past worth mentioning. In that way he would create people who forgot all about themselves. They would now be quite different, as they never had been before—entirely new beings, capable of very great accomplishment. As if that were possible! A goal can only be realized *if* there is the stuff by which and through which you can realize the goal. If the stuff upon which you

[1] Here there is an excision of a repeated anecdote.

work is worth nothing, you cannot bring about your end. Now in the third paragraph further on, he says.

> Nor even that a Spirit called Holy, led your forefathers into promised lands, which I do not praise: for where the worst of all trees grew—the cross,—in that land there is nothing to praise!

He is obviously referring to the crusades to the Holy Land.

> And verily, wherever this "Holy Spirit" led its knights, always in such campaigns did—goats and geese, and wry-heads and guy-heads run *foremost*!—

Here he mentions the Holy Ghost, so we were following his underlying idea. Nietzsche usually realizes slowly, in subsequent paragraphs, what has been underlying before. It slowly rises to the surface, and if you are shrewd enough you can guess what is welling up from what lies underneath. So now he cannot help remembering the Holy Spirit and how close he is to the symbolism of Christianity. But in contradistinction to the Holy Ghost that in the past led the forefathers to the cross, Nietzsche's teaching would of course have a different end in view; his great goal is the creation of the superman—whatever the superman may be. Now what is the goal of Christianity? Is it really the cross—if you take it historically, not morally? Of course our theology tells us that the Holy Ghost led us to the cross, but that is only a partial truth. Christ did not mean that. He did not leave his Comforter in order to bring us to the cross.

*Mrs. Sachs:* He meant to find the Kingdom of God.

*Prof. Jung:* Yes, the early Christian idea was that we were all going forward into the Kingdom of God, not to the cross at all. That is a later, moralistic misunderstanding. The original Christian message was that the kingdom of God was coming near and that we were all making ready for it, so it was also a goal, and decidedly a social goal in the near future. Of course it was meant spiritually, yet it had its social aspects: it was a community of the saints, a wonderful condition in which all conflicts would be settled. The Superman is very much the same idea, a sort of redeemed man living in an entirely new spiritual condition. So Nietzsche's idea is not so different, but is simply another word for the kingdom of heaven or the kingdom of God; it is now the kingdom of man, but the Superman, a god-man, no longer the ordinary man. Then just before, he says something quite interesting which we passed over: "Your Will and your feet which seek to surpass you—let these be your new honour!" (third verse of part 12). What does that mean?

*Mrs. Brunner:* He alludes again to the concept of jumping over the primitive man.

*Prof. Jung:* Well, one should always make a vivid image of his metaphors, and what strikes one here is the will. Now where is the will?

*Mrs. Crowley:* In the head.

*Prof. Jung:* Yes, the will starts in the head because there is no will that is not a thought: one has always a goal, an end in mind. The will is a thoroughly conscious phenomenon. Then the feet are the other end, and something is in between.

*Miss Hannah:* The body.

*Remark:* The heart.

*Prof. Jung:* The whole body: the heart is only one of the series of chakras which are in between. So you are to go further with the head and the feet, and they are supposed to surpass you. But that would mean that your head might fly off your shoulders, rise up higher than your body, and your feet also. Your feet walk away with you and your head too, and whatever is between, the whole man practically, is perhaps carried—he doesn't know what happens to him, probably he is just left in the rear to rot away. It is an ugly metaphor. I should call it a schizophrenic metaphor, a dissociation. It is as if the will had liberated itself from the body, and the feet had dissociated themselves from the body and were now going away by themselves: they detach themselves and rise above you, and everything else is left in the rear. So the thing that arrives in the land of the superman is nothing but a head and two feet, just a head walking along. That is terribly grotesque. It looks as if there would be plenty of opportunity in such a kingdom of heaven for marching, feet walking about with nothing but heads above them. But how did things begin in Germany? With marching about. And they are all possessed by a will—will and feet: every other consideration had disappeared. This is really an extraordinary metaphor. It is a sort of abbreviated sign of man, a hieroglyph.

*Mr. Bash:* There is an interesting parallel to that in James Branch Cabell's *Figures of Earth,* in the peculiar way in which Dom Manuel serves Misery for thirty days in the forest.[2] Misery is simply a head which moves about, so it may be considered as having feet. And each of the thirty days is as a year to him, but he stays there in order to win from Misery the soul of the person he loved, to recover it again from Hades.

*Prof. Jung:* That is quite apt symbolism for misery, because the heart

[2] James Branch Cabell (1879–1958) a satirical, ironical American novelist, published *Figures of Earth* (1921) two years after his best known work, *Jurgen,* which created a furor over its open sexuality.

of the body is absolutely left out of the game. And if you go by your will you only get into a miserable condition, because the man doesn't follow. He is left behind, really surpassed.

*Mrs. Crowley:* It is also prophetic in another way if you think of the machinery, flying, etc.—nobody walks any more.

*Prof. Jung:* Oh, but these do. They can't drive in automobiles because they have none. Now we go on (ninth verse of part 12):

> O my brethren, not backward shall your nobility gaze, but *outward*! Exiles shall ye be from all fatherlands and forefather-lands.

That will happen, they will be uprooted. For it is the body, the feeling, the instincts, which connect us with the soil. If you give up the past you naturally detach from the past; you lose your roots in the soil, your connection with the totem ancestors that dwell in your soil. You turn outward and drift away, and try to conquer other lands because you are exiled from your own soil. That is inevitable. The feet will walk away and the head cannot retain them because it also is looking out for something. That is the Will, always wandering over the surface of the earth, always seeking something. It is exactly what Mountain Lake, the Pueblo chief, said to me, "The Americans are quite crazy. They are always seeking; we don't know what they are looking for." Well, there is too much head and so there is too much will, too much walking about, and nothing rooted.

*Miss Hannah:* I quite agree with the negative side, but could not the passage also have a positive meaning? We said last time that the new nobility were people who had stepped off the wheel and brought their Samskaras to an end. Are not such people able to dispense with looking back at the ancestral ways, for are they not in the mandala and able to look out on all the four sides through the gates of the four functions?

*Prof. Jung:* Of course that is the way Nietzsche understood it, but we are further away from him and we cannot help looking at it from the standpoint of subsequent events. Looked at from the standpoint of Germany as it was in those days, one understands that they really suffered from the weight of the past. Naturally they would begin to think: "If only there were a new wind somewhere that would blow away all that old dust so that we can move and breathe again." They would get the *Wandertrieb*,[3] would feel that they ought to get out of that leaden weight of the past and of tradition. But one cannot preach it one-sidely.

[3] *Wandertrieb*: the impulse to wander, wanderlust.

If one goes too far, if one loses too much connection with the past, one loses connection with one's ancestors.

*Mrs. Jung:* Dr. Heyer made a very good point in this connection when he spoke in his Ascona lecture of all this marching and trampling of the earth in order to get rid of the mother.[4] I think that also means the past.

*Prof. Jung:* Quite. There is decidedly an attempt to get rid of the weight of the earth—the spirit of gravity, as Nietzsche calls it—and that is absolutely justifiable as long as the weight rules, as long as one is really suppressed. But if you move so far away that you forget about the past, you lose the connection.

*Mrs. Flower:* This new analysis gives a frightful picture of what is going on in Germany, in being only one-sided when trying to get rid of the past.

*Prof. Jung:* Russia is a still better example. Russia was entirely suppressed by the past, suffering under an enormous weight of old traditions, so there was the desire to make their way through it, to move on, but then it all became one-sided. That is the terrible danger of unconsciousness. As soon as you get rid of one evil, you fall into another, from the fire into the water and from the water into the fire. If you could only hold on and see the two sides! If you want to get rid of a certain Christian tradition, try to understand what Christianity really is in order to get the true value—perhaps you may return to the true value of Christianity. Or if you move on farther, don't say that Christianity has been all wrong. It is only that we have had the wrong idea of it. To destroy all tradition, as has happened already in Spain and Russia and is about to happen in several other places, is a most regrettable mistake. And that is expressed by the head which walks with two feet and nothing between. Nietzsche says, "Exiles shall ye be from all fatherlands and forefather-lands!" For how can you be connected with the chthonic gods, how can you be connected with your blood, your soil, if you are uprooted from it all? The past is really the earth; all the past has sunk into the earth, as those primitives say. The ancestors, the *alcheringa* people, went underground and their people must remain there, because there they can contact them and only there, nowhere else. That is such a truth to them that they can't even dream of taking another country, because they would lose touch with the spirits and be injured. The women would get the wrong ancestor spirits and then the children would have the wrong souls. They cannot live in the country

[4] G. R. Heyer, a German neurologist, lectured on "The Great Mother in the Psyche of Modern Man" at the Eranos Conference in 1938.

of another tribe—it is absolutely impossible. They can only live where their totem ancestors have gone underground. That is an eternal truth, and whoever goes against it, gets the wrong ancestral souls, wrong influences; they get detached, they lose their instincts, and their civilization becomes strained and unnatural. They suffer from a pronounced dissociation between the conscious and the unconscious. The unconscious is with the ancestors down in the bowels of the earth, and their consciousness is a head on two feet, constantly marching about in an awful restlessness. That is the restlessness of our time, always seeking—seeking the lost ancestral body, seeking the ancestral instincts. But they are only to be found on the spot where they have gone underground.

*Mrs. Crowley:* In the myth of the hero, is it not one of his functions to assimilate his ancestors?

*Prof. Jung:* The real hero is swallowed by the earth—the mother, the dragon, the whale—and apparently he goes under, down to the totemic ancestors, but he returns with them and brings them back. That is the proper hero according to mythology, not the one who runs away with a will and two feet. Now he says:

> Your *children's land* shall ye love: let this love be your new nobility,—the undiscovered in the remotest seas! For it do I bid your sails search and search![5]

He directs his disciples into the greater distances, as far away as possible from their origins. And not for themselves should they seek that land, but for their children, which is worse still. You see, in a country like England, where people have had a very sound egotism and where each generation has sought to increase their wealth and comfort, they left very decent conditions to their offspring. But if they had run after all the countries in the world and deposited themselves there, what would have been left to the children? Nothing. When you neglect your own welfare in seeking the welfare of the children, you leave the children a bad inheritance, a very bad impression of the past. If you torture yourself in order to produce something for the children, you give them the picture of a tortured life. Therefore away with all that. It is all wrong, says the child, and it commits the other mistake. If you are always preparing for the happiness of the children, you don't know how to look after your own happiness, nor do your children learn how to look after theirs. They in turn may go on to prepare for the happiness of your grandchildren, and the grandchildren for your great-

[5] Jung's final citation from *Thus Spake Zarathustra* is from section 56 of Part III. Four other sections from this part and all of Part IV remain without his commentary.

grandchildren, and so happiness is always somewhere in the future. You think happiness is something to be attained in the future, that you cannot attain it, but your children will have it. So you fill your life with ambitions for that kingdom to come and it never comes. Every generation is doing something towards it. They all torture themselves in order that the children shall attain it, but the children grow up and are the same fools that we are. They receive the same evil teaching.

Try to make it here and now, for yourself. That is good teaching. Then the children will try to make it here and now for themselves—then it can come into the real world. Don't be unnatural and seek happiness in the next generations. If you are too concerned about your children and grandchildren, you simply burden them with the debts you have contracted. While if you contract no debts, if you live simply and make yourselves as happy as possible, you leave the best of conditions to your children. At all events, you leave a good example of how to take care of themselves. If the parents can take care of themselves, the children will also. They will not be looking for the happiness of the grandchildren, but will do what is necessary to have a reasonable amount of happiness themselves. And so when a whole nation is torturing itself for the sake of the children, an inheritance of misery is all that they leave for the future, a sort of unfulfilled promise. So instead of saying, "I do it for the children—it may come off in the future," try to do it for yourself here and now. Then you will see whether it is possible or not. If you postpone it for the children, you leave something which you have not dared to fulfil, or perhaps you were too stupid to fulfil it; or if you had tried to fulfil it you might have seen that it was impossible, or all nonsense anyhow. While if you leave it to the future you leave less than nothing to the children—only a bad example.

# INDEX


Absolution, 186
Abstraction, 93
Active imagination, 258
Actor of roles, 321–22
Adam, casting away old, 50–51
Adaptation, 362–63
Adler, Alfred: *Individual Psychology*, xi, 305*n.2*, 305, 337–38. *See also* Power, will to
Aeschylus, xix
Aesthetical attitude, 317
Affect, 281, 293*n.5*, 293*f*
*After Weisheit*, 348
Agnosticism, 54
Agoraphobia, 120–21
Ahriman, 7
Ahura Mazda, 6, 7–9
Alchemy, 123*n.7*, 359; alien substance, 266; Hermetic philosophy, 198*n.7*, 252, 266, 268 310–11; as metaphor of the psyche, 51, 310; philosopher's stone (*lapis philosophoru*), 266; relation to Christianity; triangle in, 270–71. *See also* Gold; Opposition/opposites
*Alcheringa* people, 374
Alcohol, 281
Alcoholism, 76, 162
Alienation. *See also* Loneliness
Alienist(s), 214
Alien substance (alchemical), 266
Allah, 7
Aloneness. *See* Solitude
Alter-ego (*see also* Double; Shadow), 108
Amitabha Buddha, 13*n.16*, 180–81
Anachronism(s)/archaic traits, 77, 239, 249, 257
*Anahata chakra*, 111–13
Analysis: stages of, 52; task of, 108
Analyst: professional complex or neurosis of, 86, 162, 300; relationship with patient, 161–63, 332
Analytical psychology, 139, 206, 221–22
Ancestral life, 373–75
Anchorite, 337
Androgyny, 112, 323–25
Anecdotes: banana plantation, 123; booming voices, 306; boy and bowl of rice, 292; boys who ate toads, 365–66; financial swindler, 350; ghost(s) of mother(s), 292; Jung as a child, 261; Nietzsche and young man discuss Greece, 335; potatoes in America, 244; princess and the golden ball, 53; rainmaker of Kiau Tschou, 204*n.1*, 204; Schopenhauer taking a walk, 91; sinking ship, 238–39; tiger hunt (man on a), 363–64; young man losing father's money, 127
Angels, 218
Angrō Mainush, 7
Anima, 175, 286–87, 330; absence of independent, 30; and animus, 112, 287, 323; identification with, 30, 87, 112; inferior function, 28; and the New Testament, 223–24; Nietzsche's sexual inflation and, 163–67; old wise man and, 112; possession by, 30, 267, 323–24, 331; psychology, 150; sexual projection and, 165–66, 168; symbolized as woman and serpent, 174–75. *See also* Animal(s); Instincts; Life; Plant life
Animal(s), 17, 47; doctor-animal, 217; in the self (fear of), 184; symbols of divinity, 217–18. *See also* "Blond beast"
Anima mundi. *See* World
Animism/animatism, 96, 360
Animus, 287, 362–63
Anselm of Canterbury, St., 326
Antichrist, 12–13
Antinomies, 73
Aphoristic writing, 276, 284
*Apokatastasis*, 329*n.1*, 329
Apollo, xiii
Apollonian, vs. Dionysian, 76–77
Apples, rosy, 295
Aquarius, 140
Archaic traits, 239, 249

Archetypal situation(s), 21–24, 239; passage of the ford, 22–23
Archetype, xix, 21*n.1*, 21–22, 239; constellation of, 31, 155–56; cultural-historical experience of, 237–38; and ego, 87, 155; identification with, 67, 82, 84, 85; possession by, 28, 32, 87, 239, 242; real human figure, 21; and self, 32, 82–87
Artist: creative process, xii, 38–39, 40*n.1*, 40–41, 43. *See also* Creativity
Associations, in dreams, 352
Astrology, 360
Asura, 6
Atheism: "God is dead," 24, 33–35, 172, 207, 311; religious, 93; and virtue(s), 269
Athena, Pallas, 38
Atman, 110; personal soul, 47*n.4*, 47, 83*n.1*, 83–84; superpersonal, 83
Attis, cult of, 313
Attitude(s): aesthetical, 317; of choice, 356–57; of power, 307–8
Augustine, St., 34, 268

Bacchus. *See* Dionysos
"Bad conscience," 66
Ball, golden, 53
Baptism, 36–37, 314
Barrie, Sir James, *Mary Rose*, 286*n.2*, 286
Beauty, 66, 198
"Bedwarfing Virtue, The," 329
Bergson, Henri, xi
Beyond good and evil, 156–57, 208
*Bindu* point, 134
Biology: biological energy, 115; biological life, 353; botany, 103–4, 115; evolution, 308. *See also* Life
Birds as symbols: dove(s), 217, 364. *See also* Eagle
Birth, Virgin, 313
Bismarck, Otto van, 327
"Blond beast," 44–45, 76*n.5*, 76, 348. *See also* Hero motif
Blood: river of, 140–41. *See also* Communion
Böcklin, Arnold, "The Island of the Dead," 291–92
Bodhisativas, 13
Body: appreciation or importance of, 56, 92, 96, 98–99; ass in the stable metaphor, 118–19; awareness or lack of awareness of, 48, 174–75; consciousness and, 93–94; as creative, 114–15; despisers of, 117, 122; as earth, 45–46, 48, 164, 373; Jewish conception of, 117–18; losing connection to, 372–73; mortification or mutilation of, 117, 333; overestimation of, 111, 333; as reality, 92, 94, 191; redemption of the, 193; and self, 111, 113–14, 120–23; and spirit, 46–47, 188, 192–93, 199; and unconscious, 174–75. *See also* Body and soul; Corpse
Bodylessness, 372–73
Body and soul, 48, 71, 75, 192; sickness as imbalance or separation of, 99–100
Book of Revelation. *See* Revelation, Book of
Borgia, Cesare, 348
Brahman, 129, 135
Brain: lower centers, 174; sympathetic nervous system, 161, 174–75, 272–73
Bridge, bridging, 150, 275; rope-dancer as, 62–63
Bridges, bridging. *See also* Transcendent function
Brünnhilde, 287
Buddha, Amitabha, 13*n.16*, 180–81
Buddhism: and Christianity, 92; Lamaism, 53, 359; Mahayana, 207. *See also* Eastern philosophy
Buffoon/jester, 58–61, 81–82, 175; as the shadow, 368
Bull. *See* Mithras
Buonaiuti, Ernesto, 249–50
Burckhardt, Jacob, 157
Burgholtzli Hospital, xi
Burial customs, 74

Cabalist, 118
Cabell, James B., *Figures of Earth*, 372
Caesarism, 253
Cannibalism, 8, 313
Carlyle, Thomas, *Heroes and Hero Worship*, 213
Case histories: girl's balloon dream, 48; insane man and phallus of sun; man with no dreams, 359; murderess and her consciousness, 232–33; split glasses miracle, 290; the two Jesuses, 68–69;

ward patient with typhoid, 70–71; woman who heard voices (telephone), 70
Castration, 117
Categories, *a priori*, 73
Catholic Church, 145, 185, 261; doctrines about Mary, 272. *See also* Catholicism
Catholicism, 37, 75, 250–51; dogma rather than faith in, 146–47; holy communion, 313; power of the, 12–13; and Protestantism, 145–47
Cave of the Mother, 313–14
Chakras, 111
Chance. *See under* Fate/destiny
Chaos: meaninglessness as, 199–200; unconscious as, 51–52, 203; of the world, 203–4
Chariot with two horses parable (Plato), 208
Charon, boat of, 291
Chastity, 163, 167, 169
"Child with A Mirror," 205–7
Children: dreams of, 121*n.6*, 286; inheriting the future, 375–76
Choice, 356–57
Christ, 205, 358, 362; as *clavis hermetica*, 180; crucifixion of, 41, 252, 313; as Lamb, 217; and the mob, 252; savior or redeemer, 95, 179; scapegoat, 225–26; symbolic, 179–81; Zarathustra analagous to, 12–14
—Jesus of Nazareth: baptism of, 180; historical figure, 179–81; not a model, 179–89; teachings, 117, 182–83, 189
Christianity, 34, 117, 139, 180; brotherly love, 354; and Buddhism, 92; conception of God, 229, 231, 269; early, 140, 251; goal of, 371; late Christian teachings, 185–86; negation of, 74–75; and self-love, 182–83, 353–55; and the shadow, 353–55; and the spirit, 279, 283; symbolism, 243–44, 310; traditional, 42; Zoroastrianism and, 8–9. *See also* Christ; Church; New Testament; Protestantism
Christian marriage, 248–49
Chthonic: gods, 374–75; serpent as, 17–18. *See also* Underworld; World
Church, 142, 249. *See also* Catholic Church; Catholicism; Jewish religion; Protestantism
Circle(s): archetypal image, 268; galactic, 265; the great (*circumambulatio*), 265; self and ego as concentric, 268. *See also* Mandala
Civilization: and the shadow, 65–66. *See also* "Modern times"
*Clavis hermetica*, 180
Cold and heat, 279, 282
Collective man, 345–47; masses, 145, 147, 149, 162, 345; rabble, 349. *See also* Crowd; Mob psychology; Ordinary person
Collective unconscious, 110, 155, 174–75, 331; and projection, 334. *See also* Archetype; Inflation; Water
Comedy of life, 341
Communion, 95–96, 185, 313
Compassion, 245
"Compassionates, The," 245
Compensatory principle or function, 78*n.8*, 194, 233, 347; in dreaming, 351–52; *enantiodromia*, xiv, 12*n.13*, 12, 19, 308–9; uncompensation or decompensation, 365
Confession, 186
Conflict of Zarathustra, 277–78
Confucius, 150–51
Confusion/disorientation, 24
Conscience, 65–66, 66*n*
Consciousness, 93, 125–26; and the body (*see also* Sympathetic nervous system), 93–94, 272–73; evolution of, 237–39; extension of, 202–3; free will and, 167; indvidual and universal, 83–85; inflation of, 34; layers of, 139; primitive, 126; restriction of, 93–94; and self, 84–85; supernormal, 26, 77; and unconscious intemingling, 325; uniting with unconscious, 108–9, 247–48; and world, 71–72, 125–26. *See also* Ego; Reason
Contagion, psychic, 282
Contamination, unconscious, 293*f*, 293, 310
Conversion, 5
Corinthians, St Paul's Epistles to (I-15), 45, 51, 51*n.4*
Corpse: Nietzsche as a living, 85–86; as Nietzsche's shadow, 86; Zarathustra's companion, 81–82

*Corpus hermeticum*, 198*n.7*, 252
Cosmos, 203–4; cosmic struggle, 5. *See also* Mandala; World
Countertransference (as infection in analysis), 161–63
Cowards, 155
Creation: dance of, 35, 39; destruction and, 303; Gnostic myth of, 52
Creativity: body as creative, 114; creative principle, 115; creative process, xii, 38–39, 40*n.1*, 39–41, 43; creative will, 247–48, 252; inhibited creativity, 39. *See also* Energy
Crime: psychology of, 339–41; punishment, 172, 339, 340
Criminal, sacrifice of, 225
Cross, 371. *See also* Crucifixion
Crowd: morality of, 346; Zarathustra and the, 41–43, 55. *See also* Ordinary person
Crucifixion of Christ, 41, 252, 313. *See also* Christ; Cross
Cruelty/brutality, 235, 295
Crusades, 371
Culture, 148

*Daimon*, 67
Damasus, Pope, 5
Dance/dancer, 43, 209; of creation/destruction, 303; symbolism, 39. *See also* Rope-dancer; Shiva
"Dance Song," 289
Dancing girls, 286, 288
Dancing star, 51–53
Darkness: and femininity, 271; powers of, 140. *See also* Light; Shadow
Darwin, Charles, 226
Dead: connections with, 291; eating of, 8, 313; land of the, 289; *The Tibetan Book of the Dead*, 359. See also *Geist(s)*; Hades
Death, 329; and degeneration, 194; as goal of life, 116, 122; timing of, 128–29
Deflation, 282
Degeneration, 184, 194
Demiurgos, 64
Democracy, 252
Desire, 265
Destiny. *See* Fate/destiny
Destruction, 158; creation, 303
Detachment, 67, 127, 214, 296
*Deus absconditus*, 261
Devas or devs, 6, 8
Devil/Satan, 179, 220, 261, 271, 353; as God's shadow, 207, 271; Zarathustra as, 206–9
Dewey, John, 362*n.5*
*Diaphragm*, 113
Dictators. *See* Hitler, Adolf; Mussolini, Benito
Dieterich, Albrecht, *Eine Mithrasliturgie*, 266
Differentiation. *See* Discrimination
Digulleville, Guillaume de, 272
Diogenes Laertius, 126
Dionysian versus Apollonian ways, 76–77
Dionysian ecstasy, 10–11, 76–77, 96
Dionysos: dismemberment of, 41; Tracian, 196
Discrimination, 47, 76, 94, 243
Disease, psychic, 97, 99–100, 184
Disidentification processes, 27, 209, 216. *See also* Identification
Dissociation, 372
Divinity, Divine being. *See* God(s)
Dogma/doctrine, 206, 209
Doketic heresy, 36
Dom Manuel (character), 372
Dostoevsky, Fyodor, 26*n.3*
Double/second personality, Zarathustra as Nietzsche's, 9–10, 10*n.10*, 149, 214, 285, 303–4
Dove(s), 217, 364
Down-going (*untergang*), 26, 41, 314, 352
Dragon, 151, 349, 375
Dread, 120
Dreamlessness, 359
Dreams: analysis of, 221–22; of children, 121*n.6*, 286; compensation in, 351; interpretation of, 14, 351–52; symbolism, 63, 282
—narratives: girl's of balloon, 48; Hannibal's of monster, 151, 349; luminous room, 289–90; Nietzsche's of toad, xii; Nietzsche's of Zarathustra, 3–4; white maidens, 286; Zarathustra's of child with mirror, 206–7

Eagle: and serpent, 17–19; symbol of spirit, 17–19, 280–81

Earth, 197; as body, 45–46, 48, 164, 373; *chakra*, 113; *Figures of Earth*, 372; as reality, 198–99; and spirit, 197–99; and the Superman concept, 45, 46; Virgin Mary as, 272. *See also* Mother
Easter egg, 313
Eastern gods, moral complexity of, 207, 219
Eastern philosophy, 114–15, 121, 173, 209. *See also* Buddhism; Hinduism
East Germany, 150
Eckhart, Meister, 110
Effeminacy, 187
Egg(s), Easter, 313
Ego: alter-, 108; archetype and, 87, 155; and body, 92; as center of consciousness (Jung), 108, 125–27, 267; fading of, 295; self and, 110–11, 114, 129, 134–35, 239–41; as the self (Nietzsche), 110, 114; structure of, 292–93, 293*f*. *See also* "I"
Egotism. *See* Individualism
*Einblasung*. *See* Inflation
*Ekstasis*, 10–11, 76–77; Dionysian ecstacy, 96, 189–90
Elephants: elephant in the plantation (metaphor), 123; white elephant, 113
El ha-nisch, 4
Emerson, Ralph Waldo, 268*n.6*, 268
Emotion, 293, 361–63; as binding, 165. *See also* Affect; Love
Empire/imperialists, 306–7
Empiricism, 199
Empty sack (metaphor), 182–83
*Enantiodromia*, xiv, 12*n.13*, 12, 19, 308–9. *See also* Compensatory principle or function
Energy: accumulation of, 340; biological, 115; from reconciling opposites, 188, 194, 277; once belonging to God, 35–36; psychic, 311; vital potentiality, 121–22. *See also* Libido
Eros: defined, 102–4; vs. Logos, 102–4
Eternal return, 312; "Eternal Recurrence" (Nietzsche), 263–65, 312; ring of, 263*n.2*, 263–75
Eunuchs, 117
Evangelism, 38, 42
Evangelists, 217. *See also* Gospels
Evans-Wentz, W. Y. (trans.), *The Tibetan Book of the Dead*, 359
Evil, 8
Evolution, 308; and superman, 226–27
Exile(s), 373
Existence, 66, 91–92, 135; illusionary, 300
Existential themes: choice, 356; dread, 120; existence, 66, 91–92, 135; free will, 167, 202; illusionary self, 300; meaning/meaninglessness, 45–47, 199–200; risktaking, 60, 62, 73; thought as phenomena, 72. *See also* Here and Now; Reality; Responsibility; Will
Experiment of life, 120–23, 127–28
Exteriorization, 290–91, 356–57
Extraversion, 78, 246

Faithlessness, 295–96
Family life, 65, 235, 375–76
Fantasy, 108, 141
Fate/destiny, 159, 163, 168, 197; chance, 199–200, 203; creating one's own, 201–2, 215–16; God as, 322; *Moîra* (fates), 219*n.4*, 219; unfulfilled, 185
Faust and Gretchen, 287
Feeling. *See* Affect
Feminine element: and darkness, 271–72; in Trinity, 271. *See also* Anima; Great Mother; Yin
"Finger of God, The," 364
Fire: firedog, 312; spark of (individual), 52
Fire and water, 270
Flowers, 53
Fool. *See* Buffon/jester
Foote, Mary, ix–x
Force, 367
Forest, 372; old man in, 42, 46. *See also* Tree(s)
Förster-Nietzsche, Elizabeth, 3, 4*n.2*, 11*n.12*
Fountain, new, 188, 192–95
Four dimensional space, 134–35
France, Anatole, 104
Francis, St., 190
Freedom, 322
Freemasons, 134
Free will, 202; and consciousness, 167

French Revolution, 63, 247, 249
Freud, Sigmund, xi, 327–28; Oedipus complex, 170*n.5*; sex and psychology of, 337–38; super-ego, 170*n.1*, 170
Frog songs, 6
Fuchs, Carl, xv
Functions, Jung's typology of, 273; mastery of, 106; Nietzsche as intuitive type in, xi, 273–74, 276, 278–74, 280, 283, 367. *See also* Affect; Inferior function; Intuition; Sensation; Thought/Mind
Future, 157, 193–95, 376; Nietzsche as harbinger of, 257, 369–71, 375; Nietzsche as prophet, 118, 168–69, 193–94. *See also* Past

Galloi, 117
Ganymede, 18
Gast, Peter, 263*n.3*
Gāthās, 4–5
*Geist(s)*, 106, 192–93; and mind, 275–76, 280; and *Sinn*, 104–7; Zarathustra as, 303–4. *See also* Spirit
*Geistreich*, 193
*Gemüt, Gemütlichkeit*, 105, 107
Gender, 102–4, 323–26
Genus, 184
George, St., and the Dragon, as metaphor of conscious-unconscious, 87
Germany, Germanic, 8, 105, 172, 225–26; "new spirit" in, 195–96; Nietzsche wanting to dissociate from, 171; Third Reich, 139, 141. *See also* Hitler, Adolf
Germination, 141, 247. *See also* Roots
Ghost. *See* Dead; *Geist(s)*
Ghost land, 297
Gnosis, 198
Gnosticism, 52
Gnostic myth of creation, 198
Goals, 369–71
God(s), 218; blind creator, 243, 250–51; circle as symbol of, 268; as creator, 47; death of or is dead, 24, 33–35, 172, 207, 311; *Deus absconditus*, 261; Eastern (*see* Brahman; Kali; Shakti; Shiva); fear of, 218–19, 223–24; feminine element lacking in Western concept, 271; highest, 6; kingdom of, 371; love of, 224; moral polarization of, 207–8, 220–21, 231; playing safe about, 54; as psychical function(s), 360; remoteness of, 148; and the self, 240–42, 312; as superior force or will, 216–17, 312; world as projection of, 72–73. *See also* Mandala; Spirit
God(s): Jung's conception of, 34*n.2*, 145*n.1*; psychological fact, 258–60, 269, 326
God(s): Nietzsche's conception of, 230–33, 244; a conjecture, 213, 222–23, 228–29; as eternal recurrence, 263–65; God is dead, 24, 33–35, 172, 207, 311
God-State, 253
Goethe, xii, xvii, 286
Goethe, *Faust*, 37, 42–43, 285
Gogarten, Friedrich, 207
Going-down. See *Untergang* (down-going)
Gold: golden ball, 53; golden sun, 107, 187; mining for, 352. *See also* Alchemy
Good and evil, xv; beyond, 156–57, 208; initially unseparated, 7; a new, 187–88, 193; struggle between, 7–8
Good, goodness, 8
Gospels, 181
*Gottähnlich*, 98
Grace of God, 75, 190, 224, 231, 235
"Grave Song," 289
Great mother, 313–14, 330, 374*n.4*, 374–75
Greatness, 157–59; great souls, 149
Greece/Greek, 140, 219, 251; ideal, 170; mythology, 8; paganism, 140, 219; pantheon, 219–20
Greek philosophy: Heraclitus, xiv, 12*n.12*, 68*n.1*, 68, 194, 213, 309; New Platonists, 251; Plato, 208; Pythagoras/Pythagoran philosophers, 133, 251
Grimm (Fairy tales), 53, 164
Guilt, 158

Hades, 291–92; Charon's boat to, 294. *See also* Underworld
Haggard, Rider, 87
Hammer and anvil metaphor, 276, 278–79
Hands (as dream symbol), 282
Hannah, Barbara, 258*n.2*
Hannibal's dream, 151, 349
"Happy Isles, The," 228–33
Hartmann, Eduard von, x

Hauer, J. W., 196
Head and feet metaphor, 371–74
Heart, 187; region or *chakra* of, 112*n.3*, 112
Heat and cold, 279, 282
Heaven, kingdom of, 289
Hedonism, xviii
Hellenistic age, 220. *See also* Greece/Greek
Heraclitus, xiv, 12*n.12*, 68*n.1*, 68, 194, 213, 309
Herd psychology. *See* Mob psychology
Here and now, 82, 198, 199, 375–76
Heretics, 251
Hermaphrodite, 112, 323–25
Hermetic philosophy, 266, 268 310–11; *Corpus hermeticum*, 198*n.7*, 252
Hermits, 149
Hero motif, 76, 87, 171, 213, 287–88. *See also* Rite de sortie
Heyer, G. R., "The Great Mother in the Psyche of Modern Man," 374
Himalyan mountains, 14
Hinayana. *See* Buddhism
Hinduism, 6, 35, 72; gods (*see also* Brahman; Kali; Shakti; Shiva), 53
History, 325–26; Nietzsche's vision of, 116–17, 187, 199; turning points in, 50
Hitler, Adolf, 196, 253
Holy communion, 95–96, 185, 313
Holy Ghost/Holy Spirit, 192, 237, 242, 371; Paraclete, 217
Homer, 8; *Odyssey*, 291
*Homunculi*, 311
Horneffer, August and Ernst, 263
Humanity. *See* Man (humanity); Ordinary person
Humility of spirit, 68, 278–80
Hunger, 185
Hybrid, plant, 44–45
Hubris, 231
Hypatia, 253
Hypocrasy, 348
*Hystaspes*, 5–6
Hysteria, 94, 273

"I": body and, 92, 111; definition(s) of, 92, 95. *See also* Ego; Individualism
Idealism, 148, 156
Identification: with archetype, , 21, 24, 82–83, 84, 85; with consciousnes, 127; with mind, 167; of Zarathustra (Nietzsche) with rope-dancer, 60–61, 73–74, 82. *See also* Disidentification process; Nietzsche, Friedrich—identification with Zarathustra
Illusionary being (self), 300
Illusionary world (*Maya*), 180, 341
Imagination, 249–50, 258
Immorality, 263, 286
Incursion, unconscious. *See* Intrusion(s)
India: British empire in, 306. *See also* East Indians, Red. *See* Native American(s)
Individual: and the environment, 361–62; and the state, 144–46, 150
Individualism, 95; and individuation, 92–93; virtue and, 269. *See also* "I"
Individual psychology (Adler), xi, 305*n.2*, 305
Individuation, xviii, 52–53, 55, 128, 246, 338; and individualism, 92–93; the ring as symbol of, 264–65; suppression of, 157–58
Infection/intrusion (unconscious), 293*f*, 293, 310; collective infection, 345–47
Inferior function, 28*n.5*, 28, 202, 273, 292, 296; accepting, 354; awareness of, 248; possession by, 299–300; vulnerability of, 297–98
Inferiority, 41, 223, 305–7; complex, 307–8
Inferior man, 164, 345, 348–50; ability to identify with, 67–68, 160, 248, 254, 352–53; Nietzsche's shadow, 60, 164, 330, 335–36, 345–46, 349–50, 368
Inflation: balloon imagery of, 164, 166–67, 169, 279; of consciousness (versus personality), 34; contagion of, 282; and creative process, 39–40; and demands of power, 306–7; and "greatness," 155–59, 162; of language, 28–32, 285, 303; and mental infection, 161–62; of Nietzsche's personality, 259–60, 332–33; of personality (psychological), 34, 39, 69, 110; and the spirit, 279–80, 285; treating in analysis, 332. *See also* Deflation
Initiation: the initiant, 266; rite(s) of, 289, 313–14
Inner reality, 293*f*
Insanity, 69–70, 76*n.6*, 85–86, 98; of Nietzsche, xiii, 69–70, 76*n.6*, 85–86,

Insanity (*cont.*)
150, 165, 273, 335; question of responsibility for, 214–15; schizophrenia, 372–73. *See also* Disease, psychic; Neurosis
Inspiration, 24–25
Instincts, 167, 170; serpent as symbol of, 18. *See also* Libido
Integration. *See* Consciousness
Intellect. *See* Thought/mind
Intention, 64
Intolerance, 251
Intoxication, 76
Introversion, 77–78; in Nietzsche, 78*n.8*
Intrusion(s), unconscious, 293*f*, 293, 310
Intuition(s), 17–18*n.23*, 99, 160–62; half-conscious function, 160–62; intuitive concept, 101–2; and overleaping, 366
Intuitive type, 190–91; Nietzsche as, xi, 273–74, 276, 278–74, 280, 283, 367
*Ishvara*, 111–12
Islam, 7
Island of the dead, 291*n.3*, 291, 293
Isolation, 149, 339. *See also* Loneliness; Solitude
Italy, 196

Jahweh, 219–20, 261
James, William, *The Varieties of Religous Experience*, 54, 324
Japan, 13
Jehovah, 219–20, 261
Jester/buffoon, 58–61, 81–82, 175; as the shadow, 368
Jesuits, 249–50
Jesus of Nazareth. *See under* Christ
Jewish complex, 223–24
Jewish God (Jahweh), 219–20, 261
Jewish history, 220
Jewish religion, 117–18, 219; Christian anima of, 223–24
Job, Book of, 219
John the Baptist, 180
Joyce, James, *Portrait of the Artist as a Young Man*, xii, 325
Judgment, 172, 338–39, 340. *See also* Morality
Jung, C. G., ix, xvii, 10*n.11*, 40*n.1*, 59*n.1*, 63–65*n.3*; compared with Freud and Adler, 337–38, 345. *See also* Nietzsche, Friedrich—Jung's analysis of
—his times. *See* "Modern times"
—works, 230*n.2*; *Answer to Job*, 145*n.1*; Dream Analysis, ix–x; "On Psychic Energy," 311; Psychological Types, xi; "Psychotherapy and a Philosophy of Life," 238*n.2*; "Sigmund Freud in his Historical Setting," 328*n.8*
*Juno Ludovisi*, 64
Jupiter/Zeus, 6, 213

Kali, 207
Kant, Immanuel, xi, 73*n.4*, 110, 228*n.1*, 228–30
*Katabasis* (descent into the unconscious), 293–94, 297–300, 315–17
Kaufmann, P., 263*n.2*
Keyserling, H. A., *La Revolution Mondiale*, 17, 18*n.22*
Kingdom of God/heaven, 189, 371
Kingdom of the mothers, 37
Klages, Ludwig, 48–49
Knowledge, as serpent, 187
KrafftEbing, Richard von, *Textbook of Insanity Based on Clinical Observations*, 214*n.2*
Krishna, 287; and Rhada, 287–88
Kundalini Yoga, 112*n.3*

Lake, as personal unconsciousness, 14
Lamaism, 53, 359
Lama Kagi Dawa-Sandup, 359
Lamb, as symbol of Christ, 217
Land of the dead, 289
Language, inflated, 28–32, 67, 285, 303
Laotze/Lao Tse, 6, 150–51, 209
*Lapis philosophoru* (philosopher's stone), 266
Last man, 11, 51, 53–54, 56–62. *See also* Ordinary person
Laws, 199–200
Leviathan. *See* Monster/leviathon
Lëvy-Bruhl, L., 41*n.3*
Libido, 57–59, 121, 292, 339. *See also* Instincts; Sexuality
Life, 133–34, 305, 352; as burden, 356; comedy of, 341; criterion for truth; as an experiment, 120–23, 127–28; as illusion (see also *Maya*), 241; real and

full, 141–42; as representation, 317*n.5*, 317. *See also* Ancestral life; Animal(s); Biology; Body; Plant life
Light: as consciousness, 15–16; daylight world, 139–41
Lightning, 55, 81
Linnaeus, Carolus, 103
Lion, xii; laughing, 364
*L'Isle des Penguins*, 104
Logos, 7, 101–2, 112; Christian, 192; as discriminating feature of consciousness, 94*n.1*; vs. Eros, 102–4. *See also* Christ; Light
Loneliness, 81
Love: brotherly, 354; of God, 224; mother's, 263; of self (*see also* Self-love), 182–83, 185, 245–46, 353–57, 365*n.7*; thy neighbor, 182–83, 185–86, 245–46, 365
Lucifer. *See* Devil
Luther, Martin, 261

McGuire, William, x, xxii
Madness, 69–70, 76*n.6*, 85–86, 98; and the archetype, 158; of Nietzsche, xiii, 69–70, 76*n.6*, 85–86, 150, 165, 273, 335; question of responsibility for, 214–15; sanity within, 71
Magic, Zarathustra opposing, 8
Mahayana Buddhism, 207
Makara. *See* Monster
Man (humanity), 202, 356, 365; as carrier of consciousness, 243; evolution of, 243; rights of, 367. *See also* Civilization; Collective man; Last man; Ordinary man; Primitive consciousness
Man (male): effeminacy in, 187, 323–26; Logos and, 104; and woman, 102–4. *See also* Anima; Old wise man
Mana, ancestral, 147, 369
Mandala, 111, 373; of completion, 83; Lamaistic (Buddhist), 83–84, 111; *nritya* (dance), 288. *See also* Circle(s); Cosmos
*Maniá* ("divine state"), 70, 77
Mann, Thomas, 317*n.5*
Marc Antony (in *Julius Caesar*), 156*n.2*
Mariet, Phillip, 198*n.7*
Marriage, Christian, 248–49
Marx, Karl, 93
Mary. See Virgin
masculinity/masculism: booming voices, 306; masculine psychology, 150; and triangle, 270–71
Mask/persona, 62; loss of, 299–300, 300*n.6*
Masses, 145, 147, 149, 162, 345; rabble, 346; Zarathustra and the, 41–43, 55. *See also* Collective man; Mob psychology; "Modern times"
*Mass Soul, The*, 345–46
Materialism, 310
Matter: as a divine thought, 72–73; and spirit, 197–99
Matthew, St., Gospel of: 19: 12, 117; 15: 19–20, 358
*Maya*, illusion, 180, 341
Mazda, 6
Mazdaznan sect, 4
Meaning: to create from earth, 45–47; meaninglessness, 199–200
Medicine man, 86
Mediocrity. *See* Ordinary person
Meditation. *See* Imagination, active
Megalomania, 68, 206, 223, 305; of Nietzsche, 26, 279; societal, 271
Memory, 292–93, 293*f*, 296; loss of, and shadow, 296–99; possession by the past, 297–98. *See also* Past
Mental infection, 161–63
Mermaid, 174
Mérode, de Cleo, 160
Metaphors of contrast, 282, 279
Metaphysical versus physical existence, 95, 98–99
Middle Ages, 52, 97, 268, 324–25
Millennium, as turning point, 50
Mind. *See* Thought/mind
Mirror, 205–7; intellect as, 64, 207
Mithraic cult, 313; liturgy, 266; *mystes*, 266
Mob psychology, 149, 247, 249, 251–53; morality of a crowd, 346. *See also* Collective man; Masses
Modern psychology, 51, 65–66, 215–16, 275, 337, 355
"Modern times" (Jung's: *circa* 1934–1939), 140, 195, 198, 237. *See also* Germany; Third Reich
*Moîra* (fates), 219*n.4*, 219

Molière, 85*n.5*
Monotheism, 8
Monster/leviathon, 23; Hannibal's dream, 151, 349; the state as, 144–45, 148, 151. *See also* Dragon
Morality: and the body or instincts, 119; of human invention, 170; moral categories, 355; moral categories and ambiguity, 337–41. *See also* Judgment; Vices
Morgan, Christiana, ix, 3*n.1*
Moses, 42; Sermon on the Mount, 189
Mother: -feeling (Nietzsche's), 263; the Great, 313–14, 330, 374*n.4*, 374–75; mother's love, 246; original, 37; spirit(s) of, 292. *See also* Earth; Unconscious; Virgin Mary
Mother church, 185
Mountain(s), 14–15, 26, 41–42; Himalayan, 14; Sils Maria, 10*n.10*, 11, 14, 42, 350
*Muladhara chakra*, 113
Murder, 108, 232–33
Murderers of the self, 127, 299–300
Mussolini, Benito, 253
Mysteries, sacred: Dionysian ecstasy, 10–11, 76–77, 96; holy communion (transmutation), 95–96, 185, 313; initiation rites, 266, 289, 313–14; *mystes*, 266; *numinosum*, 124, 258–60; sacrifice, 225. *See also* Alchemy; Spirit
Mystics, 148
Mythology and archetypes, 24

Nabakov, Vladimir, *The Defense*, 278*n*
National church, 142
National Socialism (fascism), xvi–xvii, 196
Nations, 151
Native American(s), 313, 373
Nature, natural laws, 167
Neolithic people, 314
Neo-Platonism, 251
Neovitalism, 115
Nervous system. *See* Brain; Sympathetic nervous system
Neurosis, 65, 267, 299, 339, 341; projection and, 360–61
New Testament, 181, 218–19; as Jewish Protestantism, 218–19, 223. *See also* Christianity; Matthew, St., Gospel of
Nietzsche, Friedrich, 4, 16–17, 26–27; as "all too human," 262–63, 303; anti-Christian position of, 252, 279, 353; the artist, 317; background of, 42, 171; Beyond good and evil; and Christianity, 13, 30; health, 54, 69, 85–86, 190; health—syphilis, 163–64, 307; loneliness, 81; madness, xiii, 69–70, 76*n.6*, 85–86, 150, 165, 273, 335; neurotic, 164, 169, 267, 307; as philosopher, 267; as prophet, 118, 168–69, 193–94; as psychologist, 65–66, 321, 337–38
—his era ("spirit of his age"), 116–17, 214–15, 222, 228, 275, 277, 308, 310; as critic of, 327–28, 332–33
—his ideas: Antichrist, 12–13; beyond good and evil, xv, 156–57, 208; future orientation, 257, 369–71, 375; God is dead, 24, 33–35, 172, 207, 311; individualism, 95; last man, 11, 51, 53–54, 56–62; Superman, 33, 50, 53, 156, 205; will as redeemer, 187, 217, 228
—his identification with Zarathustra, 4, 11–12, 25, 42, 57, 86*n.6*, 86; as archetypal possession, 27–28, 215, 258–59, 267, 334–35; experienced as conflict, 277–79; as fatal to Nietzsche's psyche, 208, 233, 273, 334; as two personalities, 9–10, 10*n.10*, 149, 214, 285, 303–4
—Jung's analysis of him: anima as shadow of (*see also* Sexuality), 165–66, 169, 287; Dionysian experience, 10–11; disidentification from humanity, 209; dissociation, 258; extraversion (inferior function), 78; and his body, 190–91, 333; identification with creator God, 215–16; identification with "greatness," 155–59, 162, 164, 168–69, 347–48; inferior function, 289, 295, 298; inferiority complex of, 297, 307–8, 348; inflation of personality, 259–60, 332–33; introversion, 78*n.8*; intuitive type, xi, 273–74, 276, 278–74, 280, 283, 367; megalomania, 26, 279; mother relationship, 263; projections, 316, 326; schizophrenic imagery in, 372–73; self-destructiveness, 275; sexuality as inflation of anima, 163–67; shadow, 167, 333–36, 349–52; shadow, awareness of,

122; shadow, ordinary person as, 60, 164, 330, 335–36, 345–46, 349–50, 368; spiritual paradox of, 279–80, 283–85; suffering/lack of pleasure, 234–35, 244; the unconscious, 289, 310, 312, 314, 322–23; the unconscious, descent into, 293–94, 297–300, 315–17; the unconscious intrusions, 293*f*, 293, 310; the unconscious possession by, 331–32
—works, xiv–xvi, 65, 168, 257, 275; *Beyond Good and Evil*, xi; *Ecce Homo*, 24; "Richard Wagner in Bayreuth," 317*n.4*; *The Gay Science*, xi; *The Genealogy of Morals*, xi, 65, 66; *The Will to Power*, 65, 263*n.3*, 305*n.3*; *Untimely Meditations*, xi, 276*n.1*, 276. See also *Thus Spake Zarathustra*
Nietzsche's sister (Elizabeth Förster-Nietzsche), 3, 4*n.2*, 11*n.12*
Night sea journey, 313–17
*Nihil Alienum* (nothing alien), 266
"Night song," 285, 289
Ninck, Martin, *Wodan und Germanischer Schicklalsglaube*, 196
Nirvana, 64
Noumena, unconscious as, 124
*Nous*, 198
*Numinosum* (sacred experience), 124, 258–60

Objectification/personification, 118–19
Observation, 199
Odin. *See* Wotan
Odors, 149
Old man in the woods, 42, 46
Old Testament, 218; Job, 219; Moses, 42, 189; Revelation, 12, 50. *See also* Christianity; Jewish religion
Old wise man, 86, 160, 330; anima and, 112; archtype of, 21, 24–26, 31–32, 58, 85–87, 216; corpse as shadow of, 86; sage, 111, 113; Zarathustra identified with, 21, 24
Onesidedness, 271, 273; triangle as one-sided symbol, 270–71
"Ontological argument," 326*n.5*
Opposition/opposites, 43, 78*n.8*, 231*n.3*, 246, 277; balance of, 99; crossing from one to other, 62–64; dynamics, 282; energy from reconciliation of, 188, 194, 277; metaphors of contrast, 279, 282; reconciliation of, 188; in spirituality, 29, 276, 278–79; union of, 270. *See also* Compensatory principle or function; *Enantiodromia*; Good and evil; Rope-Dancer; Unconscious
Order, 143. *See also* Laws; State
Ordinary person, 26, 55, 57, 157–59; ability to identify with, 67–68, 160, 248, 254, 352–53; inferior man, 164, 345, 348–50; Nietzsche's shadow, 60, 164, 330, 335–36, 345–46, 349–50, 368. *See also* Collective man
Ordinary world, 19
Organizations, large, 144–45, 151. *See also* Collective man; State
Origen, 117
Osiris, 213, 252
Otto, Rudolph, *Psychology of Religion*, 258
Outer reality, 293*f*, 294
Overleaping, 366
Overman. *See* Superman
Oxford Movement, 186

Paganism, 195–96; Greco-Roman, 140, 219; neo-, 141
Pallas Athena, 38
Pan, 140
Pankhurst, Emmeline, 323*n.2*, 323
Paraclete, 217
Parents and children, 37, 375–76
*Participation mystique*, 41*n.3*, 47–48, 161, 226. *See also* Projection
Passage of the ford, 22–23
Past: loss of, 289–99; possession by, 297–98; truth of, 370; weight of, 373. *See also* Memory
Past (the), 199. *See also* Ancestral life; Memory
Patient-analyst relationship, 86, 161–163, 332
Paul, St., 50–51, 231, 329*n.1*, 329
Persecution, real, 52, 251
Persian god(s). *See* Zoroaster
Persona/mask, 62; loss of, 299–300, 300*n.6*; voice as part of, 306
Personality: inflation of, 34, 39, 69, 110; inflation of Nietzsche's, 259–60, 332–33; Zarathustra as Nietzsche's second, 9–10, 10*n.10*, 149, 214, 285, 303–4

Personal unconscious, 139, 141
Personification, 118–19
Pessimism, 64. *See also* Schopenhauer
Phenomena, thought as, 72
Philosopher's stone (*lapis philosophorum*), 266
Philosophy, 133. *See also* Eastern philosophy; Greek philosophy; Hermetic philosophy
Phoenix symbol, 36, 51
Physics, modern, 72, 230
Pilate, 245
*Pistis* (faith-of-experience), 231–32, 238
Planets, metaphor of, 265
Planting (a germ or seed), 52–53
Plant life, 44, 312; flower(s), 53; hybrid(s) 44–45; Yoga plant, 52. *See also* Tree
Plato, 208
Platonic philosophy, New Platonists, 251
Pleasure/enjoyment, 234
*Pneuma*, 192, 198, 259. *See also* Spirit
Poetry/poets, 280, 285
Poimandres, 198*n.7*
*Poimen*, 52–198
politics, 65, 142, 199, 226
Pope: Damasus, 5; infallibility of; Pius XI, 248
Possession: by anima, 30, 267, 323–24, 331; by archetype, 28, 32, 87, 239, 242; by inferior function, 299–300; by the past, 297–98; by the unconscious, 323–24, 331–32
Possibility/potentiality: limited, 263; spirit as, 48–49, 135, 283
Poverty, 150–51
Power, 337–38, 345; and inferiority feelings; as new virtue, 187; power attitude, and inferiority complex, 307–8; will to, 304–5, 305*n.3*, 327, 337
Prajapati, 156
*Prana*, 111
Preaching, evangelism, 38, 42
Primitive consciousness, 126, 142, 217, 297; emotions of, 363; images of divinity, 217–18; initiation rites, 266, 289, 313–14; *participation mystique*, 41*n.3*, 47–48, 161, 226; projections, 359–60; sorcery, 87*n.7*, 87, 112, 161, 359
Projection, 65, 299, 316, 321, 326; blaming external conditions, 356–57; social, 65; as subtle body, 358–61; and the unconscious, 289
Prometheus myth, 75, 158; Nietzsche as, 75
Prophet, Nietzsche as, 118, 168–69, 193–94. *See also* Greatness
Protestantism, 75, 145, 186, 235; and authority, 147–48, 223–24; and God, 244. *See also* Church
Provisional life, 127–28
Psyche: autonomous quality of, and body, 114; reality of, 326; structure of, 293*f*; and transcendent object, 124–25; unconscious, 125
Psychoasthenia, 76
Psychogenic disease, 97, 184, 190–91
Psychology, 126, 213–14, 326; analytical, 139, 206, 221–22; modern (*circa* 1934–1939), 51, 65–66, 215–16, 275, 337, 355; power, 305–7; as a science, 72–77
Psychopathology: insanity, 69–70, 76*n.6*, 85–86, 98; as imbalance of body and soul, 97, 99–100, 184; mental infection, 161–62; neurosis, 65, 267, 299; schizophrenia, 372–73
Psychopompos, 85, 175, 196
Pueblo Indians, 373
*Puer Aeternus*, 150, 287
Punishment, 172, 340. *See also* Crime
Purusha. *See* Atman
Pythagoras/Pythagoran philosophers, 133, 251

Rabble, 349
Race/racial themes, 149, 271
Rainbow, 150
Rainmaker of Kiau Tschou, 204*n.1*, 204
Rainmaking rite, 6, 216
Rapture. See *Ekstasis*
Rationalism, 310. *See also* Reason
Reality, 293*f*; body as, 92, 94, 191; disconnection from, 62; of objects, 73; of the psyche, 326
Reason, 63, 97; daylight world of, 139–41; and law, 200; and passion, 56–57
Rebirth, 243–44, 275; ceremonies of, 36–37; eternal return, 263–64. *See also* Baptism; Initiation
Reconciling power of symbol(s), 238, 270, 310

Redeemer. *See* Christ; Savior
Redemption, 95; of the body, 193
Reformation, 51, 186, 249
Reichstein, Tadeus, on the triangle, 270
Relatedness, principle of, 102–4
Religion, 223–24; belief or thinking, 68, 98, 338; channeling unconscious archetypes, 325; evangelism, 38, 42; mystery religions, 310; psychology of, 258–60, 269; religious conversion, 5; and science, 325. *See also* Church
Repentance, 270, 341
*Représentation collective*, 37*n.7*, 37
Repression, 273. *See also* Shadow
Resentment, 172
Responsibility, 222–23; Christian negation of, 185–86; of consciousness, 33, 35; for the shadow, 334. *See also* Will
Resurrection, bodily, 329
Revelation, 24–25, 151, 189–92; of the body, 193, 197; vs. invention, 312–13. *See also* Dionysian ecstasy; *Ekstasis*
Revelation, Book of, 12, 50
Revolution, 308–9, 333. *See also* French Revolution; Marx, Karl
Revolutionist, 249
Rhada, and Krishna, 287–88
*Rigveda*, 6
Ring, 263*n.2*, 263–65
Rishis, 14
Risktaking, 60, 62, 73
Rite(s): of *Alcheringa*, 374; initiation, 289, 313–14; rainmaking, 6, 216; *rîte de sortie*, 27. *See also* Mysteries
River, 14, 35; of blood, 140–41; and change (Heraclitus), 194; passage of the ford, 22–23
Roman Catholic Church. *See* Catholic Church
Roosevelt, Franklin D., 312
Roots, 133, 373; in the unconscious, 312–14. *See also* Germination
Rope-dancer, 35, 44, 55, 57–62; as bridge, 62–63; fall and death of, 69, 73, 81; Nietzsche or Zarathustra identified with, 60–61, 73–74, 82; as shadow, 59–61. *See also* Dance/dancer; Opposition/opposites

Sacrifice, 225. *See also* Christ; Scapegoat
Sage. *See* Old wise man
*Sahasrara* (thousand petalled lotus), 113
Saints, mortification of flesh, 117, 333
Samskaras, 373
Saoshyant, 12–13, 24
Satan. *See* Devil/Satan
Satiation, 68
Savior, 12–13, 24. *See also* Christ; Saoshyant; Scapegoat
Savior delusion, 35
Scapegoat, 225–26
Schiller, Friedrich, 63–64; *Hymn to Joy*, 76
Schizophrenia, 164, 372–73
Schlaraffenland (candyland), 142
Schleich, Carl Ludwig, 71
Schopenhauer, Arthur, xi–xiii, 64–66; Nietzsche compared to, 91–92
Science, 133; empirical methods, 199; and religion, 325
Sea, as symbol of collective unconscious, 14, 19, 283, 313–16
Sea journey, 313–17
Secret societies, 134
*Seele und Geist*, 107. See also *Geist(s)*
Self, 31*n.9*, 31–32, 71, 122–23, 172; abundant, 182–83; archetype and, 32, 82–87; body and, 111, 113–14, 120–23; center of unconscious (speculative), 127; consciousness and, 84–85; defined, 84–85; ego and, 110–11, 114, 129, 134–35, 239–41; as ego/body (Nietzsche), 110, 114, 122–23; and God(s), 240–42, 312; including the shadow, 352–57; Jung's definition of, 122–23, 123*n.7*; murdered (illusion), 297, 299–300; as objective fact, 109; psychology of, 108–10; running away from, 353–54; super-personal, 84; symbols of, 110, 113, 124; as virtue, 266–67; and world, 134
—symbols or metaphors of: circle, 268; dancing star (individuation), 51–53; *lapis philosophoru*, 266; Ring, 263*n.2*, 263–75; *Sahasrara* (thousand petalled lotus), 113. *See also* Atman
Self-avoidance, 202
Self-consciousness, pathological, 17
Selfishness, 182, 337–38, 345, 349

Self-love, 182–83, 185, 245–46, 353–57, 365*n.7*; as basic to existence, 352; and Christianity, 182–83, 353–54, 353–55
Self-sacrifice, 147
"Self-surpassing," 304, 310
Sensation, 105, 273; as function, 17–18*n.23*
Sentimentality, 295, 298
Sermon on the Mount, 189
Serpent: dialogue with, 174; knowledge as, 187; as organized body, 151; shedding its skin, 51; as symbol of body and instincts, 17–19; symbol of instincts, 18; woman and (anima), 174–75
Sexuality, 163–67, 372*n.2*; anima as lustful woman, 165–66, 168; pathological, 165, 168; and projection, 360
Shadow, 59, 108*n.1*, 108, 177; acceptance or integration of, 352–57; active, 61–62; alter ego, 109; collectivity and, 345–47; dreams and, 351–52; and memory loss, 296–97; Nietzsche's awareness of, 122; personifying, 333–34; resistance to, 351; rope dancer as, 59–61
Shakespeare, William, *Julius Caesar*, 156*n.2*
Shakti, and Shiva embrace, 83*n.2*, 83
Shaw, George Bernard, 93
Shepherd. *See* Poimandres; Poimen
*Shepherd of Hermas, The*, 51–52
Shepherdhess, 287
Ship, 283
Shiva, 39, 41, 83*n.2*, 83, 207; and Shakti embrace, 83*n.2*, 83
Sickness, 97, 184; separation of soul and body, 99–100
Siegfried, 297
Silesius, Angelus, 77–78
Sils Maria, 10*n.10*, 11, 14, 42, 350
Similes, 187–90
Simon, Max, 184*n.1*
Sin. *See* Vices
*Sinn*, and *Geist*, 104–7
Slavs, Nietzsche's identification with, 171
Sleep, 174
Snake. *See* Serpent
Socialism, 93
Solar plexus, 272
Solitude, 156, 160, 183–84
*Songe de Poliphile*, 270, 286
Sophistication, 236
Sorcery, 87*n.7*, 87, 112, 161, 359
*Sorietes syllogismos*, 86
Soul: ancestral, 373–75; and body, 46–48, 71, 75, 188, 192–93, 199; and body balance of, 99–100. *See also* Spirit
Soullessness, 144–46
Space, four dimensional, 134
Space-time, 241, 243, 259, 294
Spain, 196
Spengler, Oswald, *Der Untergang des Abendlandes*, 50
Spider/tarantula, 274
Spider webs, 103
Spirit: as balanced energy, 282–83; and body, 46–47, 188, 192–93, 199; and earth, 197–99; hammer and anvil metaphor of, 276, 278–79; and inflation, 279–80; and mind, 275; of music, xiii; as possibility/potentiality, 48–49, 135; superhuman nature of, 285; symbols of, 18; as wild wisdom, 283–84; as wind (see also *Pneuma*), 280, 283–84. See also *Geist(s)*; Holy Ghost
Spiritual crisis, 50
Stalin, 253
Standard Oil company, 145
Star: dancing, 51–53; symbolic of hope, 52–53
State (political), 143–46; Caesarism, 253; and the individual, 144–46, 150; as leviathon or monster, 144–45, 148, 151; low morality of, 145; Nietzsche's characterization of, 148–49, 328
"Stillest Hour, The," 310, 312
Stone. *See* Philosopher's stone
Suffering, 77, 91, 198; self-inflicted, 236; unconscious, 238–39
Suicidal wish, 119, 121
Suicide, life under the State as, 146
Sun: golden, 107, 187; setting (*see also* Down-going), 19, 352; symbol of consciousness, 15–18, 26
Super-ego, 170*n.1*, 170
Superman, 33, 50, 53; as archetype, 156, 205; compensation principle in, 365–66; earth and, 45–46; and evolution, 226–27; as a god, 223; idea emerging from Nietzsche's atheism, 37–38, 205,

227, 312; as invention not symbol, 312–13; new creation, 118; Nietzsche's identification with, 157, 159–60, 168, 172, 260; and ordinary man, 366–67; as self, 172, 226. *See also* Greatness; Zarathustra
Swastika, 107
Switzerland, 196
Sword. *See* Spear
Symbol(s), 312–14; God as, 311; reconciling (*see also* Transcendant function), 238, 270, 310; traditional, 311–12; transformative power of, 310*n.1*, 310–11, 313–14
—listed: dove, 217, 364; dragon, 151, 349, 375; eagle as spirit, 17–19, 280–81; egg, 313; fire, 52; firedog, 312; fire and water, 270; flowers, 53; golden ball, 53; golden sun, 107, 187; hands, 282; lamb as Christ, 217; light as consciousness, 15–16; lightning, 55, 81; lion, xii, 364; mountains, 14–15, 26, phoenix, 36, 51 41–42; rosy apples, 295; ship, 283; star, 52–53; triangle, 270–71; wind, 280, 283–84; woman and serpent (anima), 174–75. *See also* Alchemy; Rope dancer; Self, symbols or metaphors of; Serpent; Unconscious, symbols or metaphors of
Sympathetic nervous system, 161, 174–75, 272–73
*Syncretism* (Hellenistic), 220
Synesius, Bishop, 41
Syphilis (Nietzsche's), 163–64, 307

Tantric Buddhism, 83–84, 111–12. *See also* Anahata; Buddhism
Tao, Taoist, 157, 204, 241
Tao-Te-King, 209
Tarantula, 274
Terror, spiritual, 280–81
Theater, imagery of, 62, 65, 346
Thinking. *See* Thought/mind
Third Reich, 196, 372; Adolf Hitler, 196, 253
Thought/mind, 278; and body, 113–14, 174; identification with, 167; as mirror, 64, 207; spirit (*Geist*), 275–77, 280
Thunderbolt (*vajra*), 83
*Thus Spake Zarathustra*, xiv–xvi, 65, 168, 257, 275; reception by contemporaries, 332–33
Tibet, 14, 359
Tibetan Book of the Dead, 359. *See also* Lamaism
Tibetan Gods, 207
Totalitariansm, 146. *See also* State
Totemism, 375
Traditional Christianity, 42
Traditional symbol(s), 311–12
Transcendent function (bridging opposites), 62–63, 238
Transcendent object, 124–25
Transformation/transmutation, 313–14. *See also* Alchemy; Rebirth; Symbols; Transcendent function
Transference, 86
*Transitus*, 313
Tree(s): Christmas, 313; Zarathustra's, 337. *See also* Cross
Triangle, 270–71
Trinity, 9, 271
Truth: criterion of, 242–43; particularity of, 49; of the past, 370
Twilight. *See* Personal unconscious
Tylor, E. B., 360*n.4*, 360
Types, contrasting, 202
Types/typology. *See* Functions, Jung's typology of

*Ubermensch. See* Superman
Ugliest man, 74, 76, 164
*Umwertung aller Werte* (destruction of the world), 260
Unconscious, 98, 203; and archetype, 155–57; body as location of, 174–75; continuous, 330; deep obscurity, 139; hypocrisy and, 119; inflation of, 34; intrusions, 293*f*, 293, 312; *noumenal*, 124; personal, 139, 141; possession by, 323–24, 331–32; self as center of (speculative), 127; unity and wholeness of, 330–31; will, 64. *See also* Collective unconscious; Compensatory principle or function
—symbols or metaphors of: boat of Charon, 291; cave (Great Mother), 313–14; land of the dead, 289, 297; river of blood, 139–41; sea as collective

Unconscious (*cont.*)
unconscious, 14, 19, 283, 313; serpent as chthonic god, 17–18
Underworld, 374–75. *See also* Hades
Universe/cosmos, 203–4; cosmic struggle, 5
*Untergang* (down-going), 26, 41, 314, 352
Upanishads, 83–84, 111, 113, 156
Utilitarianism, 142*n.3*, 142, 146

Values, transformation of, 260
Vengeance, 172, 173
Vices, 337–39, 349
Victims of crimes, 339
Victorian era, 327
Virgin birth, 313
Virgin Mary: assumption to heaven, 272; as earth, 272; immaculate conception, 313
Virtue(s), 167, 187, 262–63, 347; and atheism, 269; as dynamic (*virtus*), 264–65, 268; as power, 268–69; as self, 266–67; as strength of God, 209. *See also* Good and evil
"Virtuous, The," 260
Vischer, von, Friedrich T., *Die Tücke des Objects*, 96
Vision Seminars, ix
Visuddha, 113
Vital (creative) principle, 115. *See also* Energy
Voice (as mask), 306
Volcano, 314
Voltaire, 249
Voluptuousness, 337–38, 345. *See also* Pleasure; Sexuality
Vulnerability, as strength, 165

Wagner, Richard: Brünnhilde, 287; Siegfried, 297
Wagner, Richard, xiii–xiv, xix, 208, 287
*Wandertrieb*, 373
Wang Yang-ming, 111–12*n.2*
War: destruction, 200; historic experience of, 43, 64; post-war world, 355; World War, 195, 198
Water: fire and, 270; lake as symbol of personal unconsciousness, 14; sea as symbol of collective unconscious, 14, 19, 283, 313–16. *See also* River
"We," 201
Weakness. *See* Vulnerability
Weltanschauung, 238
Western civilization, 150, 271
Whale, 375. *See also* Dragon
Wheel, 373
White race, madness of, 271
Wholeness, 92
Wilder, Thornton, *The Bridge of San Luis Rey*, 129
Wilhelm, Richard, 105
Will, 187, 217, 228; and body, 371–73; conscious intention, 321; creative, 247–48, 252; free will, 167, 202; self, 120–21; and submission, 43; to power, 304–5, 305*n.3*, 327, 337; to truth, 228–29; unconscious/estranged/blind (*see also* Schopenhauer), 64, 294–95, 321–22. *See also* Heart
Wind: spirit as, 280, 283–84. *See also* Pneuma; Spirit
Wisdom, wild, 283
Wise Old man. *See* Old wise man
Witchcraft, 21, 217
Woman: and anima, 165–66, 168; Eros and, 103–4; *kinder kirche küche* role, 150; masculinity in, 323–26; old wise man in (*see also* Hag); as paradox, 166; principle of relatedness, 102–4; as psychopompos, 175. *See also* Feminine element
Women, emancipation of, 323
Woodroffe, Sir John, 359
Wood(s). *See* Forest
Word. *See* Logos
World, 179; chaos of, 203–4; consciousness and, 71–72, 125–26; engagement with, 115; as illusion (see also *Maya*), 180, 341; ordinary, 19; as projection of God, 72–73; and self, 134; as split (*see also* Schopenhauer), 64; as unimportant, 92. *See also* Cosmos; Earth; Underworld
Wotan, 141, 196

Yahweh, 219–20, 261
Yajnavalkya the sage, 113
Yang and Yin, 271, 324
Yin, 271*n.3*, 271, 277
Yoga plant, 52

Zarathustra: historical or legendary figure, 3–5; teachings summarized, 5–9; wisdom of, 20. *See also* Nietzsche, Friedrich, identification with Zarathustra; *Thus Spake Zarathustra*
—Nietzschean character, 18–19; analagous to Christ, 12–14; corpse companion of, 81–82; and the crowd, 41–43, 55; as the devil, 206–9; etiology of name, 7; as *Geist*, 303–4; as a god, 218, 369; as hero, 287–88; indentified with rope-dancer, 60–61, 73–74, 82; as Logos or messenger of God; Nietzsche's dream of, 3–4; as old wise man, 21, 24; opposing magic, 8; as Prometheus, 75; as Seafarer, 293, 313–17; as spirit, 190; Zarathustra's tree, 337. *See also* Old wise man; Superman
Zeus, 6, 213
Zimmer, Heinrich, 85*n.5*, 85, 156*n.1*, 288*n.5*
Zoroaster, Zoroastrianism, 4–6, 170; and Christianity, 8–9. *See also* Zarathustra